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000 The Art of the Caraja Indians (Goiás State, Brazil)
[Die Kunst der Karajá-Indianer (Staat Goyaz, Brasilien)]

Fritz Krause

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[Title page]

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/1/ Preface

1/4 In the following I am publishing the material in the field of art which I collected on my expedition to the interior of Brazil. In 1908 I undertook an ethnographic research trip for the [101] [122] Leipzig Museum für Völkerkunde to the Araguaia River (Goiás Province), in the course of which I became acquainted with the Karajá /Caraja/, Šavajé /Javahe/, and Kayapó /Cayapo/ (1)

[104] [113]

1. For the transcription of the Indian names I use the sound-notation given by Meinhof in: Neumayer, Anleitung zu wissenschaftlichen Beobachtungen auf Reisen /Introduction to Scientific Observations on Journeys/, 3rd edition, p. 484.

Indian tribes settled there. Whereas the visit among the latter two tribes was limited to only a few days, I was in constant contact with the Karajá for a full five months, so that I was able to penetrate more deeply into the culture and thought world of this people.

126 In addition to the easily acquired ethnographic objects and most important ethnographic facts, I was also able, by means of an ever deeper intimacy with these Indians, to obtain all kinds of objects and information otherwise difficult to procure. In this way I was able, above all, to collect considerable material which permits us insight into the artistic creativity of the Indians, and thus into an important area of their spiritual life. And, moreover, this is not only drawings, which are already available from several Indian tribes, but above all a great many plastic representations (plaited, wax, and clay figures), which arouse our interest all the more since we possess only a few of these from South America. Again, among the drawings, in addition to figure representations, /2/ the manifold plaiting patterns are particularly important, since they will provide a valuable contribution on the question of ornamentation (1).

[101] 1. In the following, in addition to drawings

/2 cont./

126 [101] 1. (cont.)
and representations by the Karajá, I have also dealt with some by the Šavajé, a tribe which in language and culture is very closely related to the Karajá.

121 In view of the interest which ethnologists, psychologists, art historians, and cultivated circles in general display today with respect to primitive art, I felt that the exceedingly abundant material collected by me should be published separately, apart from the other results of my expedition, among which it would have fallen too far into the background.

121 128 I am reproducing the material as such, arranged only according to certain points of view, which can be seen from the "Table of Contents," and provided with the most important explanations about the maker, the method of production, the purpose and significance of the object or figure. I hope that the individual things are defined so precisely by this means that no doubts and misinterpretations can arise, so that, in other words, anyone, whatever his position on particular theories about the development of primitive art, can work with this material on a secure basis. The article is meant simply as a straightforward publication of material. I believe that research is better served in this way than if I myself, ay an analysis of my results, had tried to assume a position on the great controversies about the development of primitive art which are being argued at the present time.

128 To make the material still more useful I am giving in the appendix /untranslated; see the foreign text, pp. 30-31/ a general view of the share which the two related tribes, the Karajá and Šavajé, have in it, and then also a general view of the distribution of the sketchbook drawings among the individual artists, arranged according to their ages, and finally a systematic listing of all the objects represented.

126 128 The objects discussed are all to be found in the Museum für Völkerkunde at Leipzig. On occasion reference has been made to the objects acquired by Ehrenreich in 1888 on the Araguaia and

/2 cont./

128 126 now in the Berlin Museum für Völkerkunde (2). I have not gone

[113]

2. Published in: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," Veröffentlichungen aus dem Kgl. Museum für Völkerkunde, Vol. II, Nos. 1/2, Berlin, 1891.

into any detailed comparison of my material with that brought back from the Xingu by the Von den Steinen cousins and from the Rio Negro territory by Koch-Grünberg. A general comparison [53] shows the interesting fact that the Karajá are on a significantly higher level of development artistically than those primitive tribes.

/3/

Introduction

*532 531 The artistic activity of the Karajá is limited to interior art. This is divided into free (representative) art and decorative art.

Free art here is concerned with the representation of the forms of living creatures and objects, which it reproduces in full form (plastic) or superficially (in drawings); decorative art, the adornment of objects with geometric patterns.

*532 128 In representative art we pursue the reproduction of forms plastically in different materials, whereby we pass from the most brittle (plaiting with leaves) through fairly hard (clay and wood) to the most pliable (wax). In representation by drawing we consider first the types familiar to the Indian, in sand and on gourd utensils /Cuyen/, and only then the method of reproduction in a sketchbook, foreign to him until now. Each time the development from the simplest to the most accomplished form is shown, but it is not known whether this is really the course of the development, or whether simpler forms might perhaps represent stylizations which arose at later stages, whereas the most accomplished forms are only the result of particularly high personal talent.

000 /3 cont./
forms are only the result of particularly high personal talent.

531 128 Decorative art is limited to the application of geometric patterns. These patterns, which are usually interpreted as animals, are borrowed from the plaiting technique. We shall therefore first of all look at the decorations borrowed from the plaiting technique which are on the plaited work itself, then at their transference in carving on gourd utensils, and at the same time we shall take into consideration the great number of such patterns which the Indians drew in the sketchbook for me. Only then will the other decorations, ordinarily in carving and poker work, be dealt with.

531 462 Decorative artistic activity is limited solely to the men; only they know how to execute the patterns. I have seen only a few clay tobacco pipes, two spindle whorls, some modern clay bowls, a doll's apron, and a mat which had been decorated by women. These objects show completely different patterns, though [177] it must be noted that they have apparently taken over the clay tobacco pipes and clay bowls only very recently from the Brazilians.

*532 462 So here the woman stands completely behind the man. It is the same in free art. There only the stylized clay figures are made by the women, whereas the more lively figures in other material and the drawings are produced by the men. So here, too, we find 184 462 the striking pre-eminence of the man over the woman. Thus it seems as though among the Karajá the man is more artistically inclined than the woman, whereas in technical skills the two sexes are probably equal.

A. Representative Art

1. Plastic Art

*532 [524] Plastic representations are encountered frequently; they are produced only for play or as toys.

/3 cont./

a) Plaiting with Oaguassu Pinnae

(Plate I) 1/A

*532 285

In plaiting the form is most strongly dependent on the material, which during the plaiting makes all kinds of bends and angles, and these are adapted only with difficulty to the form to be represented. The artist cannot create so freely as, for example, in clay or wax. Therefore if a figure coming very close to the natural form is achieved with plaiting, this must be acknowledged as very high artistic skill.

The Karajá Indians are basically good plaiters; all their baskets, mats, and the plaiting around objects are neatly and tastefully executed. It is therefore not surprising that they have also reached a high level in plaiting figures. It is to be noted in [462] this connection that the /4/ plaiting of figures is practiced only by the male sex, just as only the objects plaited by men show patterns, whereas all the plaited work produced by women is unpatterned.

*532 285 123

The plaited figures described below were made by boys and youths as a pastime, in part before my eyes and on their own initiative. Thus, for example, I obtained those of the Savajé when we were holding a conversation hour in the evening by the mask hut, and I, in order to stimulate the people, pulled a leaf pinna from my sitting-mat and began to plait. Scarcely had I begun than the young people immediately followed my example and produced for me a great number of interesting figures.

*532 285 [171]

The method of plaiting is in part the one customary among us. For example, figures such as the small basket (Fig. 1 /see p. 47 /) and the honeycombs (Fig. 2 /see p.47 /) are also made in our kindergartens.

The reproductions of the rattlesnake (Fig. 3 /see p.47/), the tobacco pipe (Fig. 4 /see p.47 /), and the very accomplished representations of birds (Fig. 5 a and b /see p.47 /), however, are already more complicated.

1/A [see p. 47--Analyst]

/4 cont./

*532 205 p31 Procreation and the genital organs play a large role in the thought world of the Indians. Thus it is not surprising to find representations of the sexual parts also. They are conscientiously affixed everywhere, on dolls, wax figures, tree and sand drawings. The male youth, above all, delight in such representations, in all harmlessness, and especially enjoy reproducing the penis in plaited work. Fig. 6 /see p.47 / represents such a penis. It was characteristic of the harmlessness of the people that, when I asked what this was supposed to be, a woman who happened to be present held out a wax cylinder of a small doll, about 30 centimeters in length, as a penis.

*532 205 The meaning of the following figures of the Savajé is unknown: Fig. 7 (djĕdjá) /see p.47 /, Fig. 8 (dālá, kōdĭé, probably representing the black vulture (urubu)) /see p. 47 /, Fig. 9 (ĭdjōlālé, a very elegant piece of work; the method of production of this puzzling figure is unkown to me /see p. 47/), Fig. 10 /see p. 47 /, and Fig. 11 a and b (kŏdūdŭ or ĭnaûinĭ; a, position of rest; b, tensed) /see p. 47 /. This last figure is plaited like the preceding ones, but in such a way that the leaf ribs form one edge. If one pulls on the part of the leaf stalk which projects out free at the bottom of the plaiting, then the upper tip makes nodding movements.

*532 b) Wood carvings,

(Plate II) 1/1

[462] only rarely encountered and likewise made by men, are somewhat less dependent on the material. The form can therefore already be better reproduced.

I obtained only one wooden doll (Fig. 12 /see p. 48 /), which represents a maiden. It is made out of a /Fig. 14 a and b and Fig. 15 appear here/ 2/1 forked piece of wood in such a way that the forked twigs form the two legs, and the trunk forms the body. Arms are thus absent and are not painted on either. The head is set off, nose and forehead are carved in relief, eyes and mouth

*[see p. 48--Analyst]

2/1 [Figs. 14a & b & 15 appear on p. 7--Analyst]

/4 cont./

*532 are cut in as horizontal lines. The ears are missing; the breasts are lightly indicated. The torso above the apron is deeply notched, a type of representation of the female body which is repeated in all the clay figures. The sexual organs are reproduced in naturalistic fashion under the bast apron. On the legs the thighs and calves are worked out plastically. The feet are represented by offset wooden blocks; calf and ankle bands are reproduced by a wrapping of red cotton thread. /5/ The figure is painted; on one side of the head small red feathers are affixed with wax as an ear rosette.

*532 352 Also belonging here are the wooden stools (Fig. 13 a and b /see p.48 /), which, with sledge-like runners, are carved out of one piece of wood. The sitting surface runs out to a point on both sides and on each into a triangular head which bears a beak in relief. The whole seat is supposed to depict an arara (see the front view, Fig. 13b). The eyes are reproduced by pasting on shell disks with a wax button in the center; tufts of feathers are attached [366] to the edges of the head as ear tassels. The whole is painted black with the dye of the genipa fruit.

*532 276 Finally, relief-type representations are still to be mentioned here, first the tobacco pipe (Fig. 14) which bears carving in relief

[831] →

Fig. 14 a and b.
Decorated tobacco pipe.

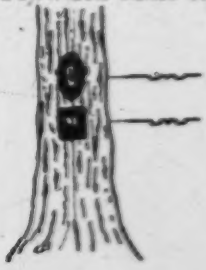

Fig. 15. Relief-type tree-drawing.

on one side, the significance of which I was unfortunately unable to discover. Apart from this, it is decorated on the upper edge with a neat carved pattern recurring only twice elsewhere (half- 000 gourd, Pl. XI, Figs. 201a_2 and 202a /see p. 57 /). Then later,

/5 cont./ Then later

*532 831 on a tree in the forest near the Šavajé settlement, I saw the adjacent relief of the female sexual organs (Fig. 15 /see p. 7/) driven in with an ax. It had been hewed there previously by a Karajá accompanying me.

c) Clay Figures (ĭikŏkŏ́)

(Plates II-IV)

*532 [527] [462] Clay is much more pliable; in it forms can be reproduced true to nature. The clay figures, which are made by the women and serve as toys for the girls, include only representations of human figures of both sexes and of all ages; they represent the following tribes: Karajá, Šavajé, Kayapó, and finally the Dōbā̄ on the Rio das Mortes. Such clay figures were present in large numbers in all [126] villages and were offered to me everywhere. Wherever the stock was exhausted, some were quickly made for me, which, however, I seldom bought because they showed exactly the same typical forms as the figures on hand, that is to say, they showed no personal influence of any kind. Only once did I receive a portrait, the representation of the grandmother bent with age (Plate III, Fig. 42 /see p.49 /). Now it is very striking to observe that these representations are completely stylized. To be sure, several levels can be distinguished here, but only in the case of a few examples is a reasonably accurate reproduction of the shape of the human body achieved.

*532 323 Before I discuss the forms themselves, I wish to report briefly on the method used to produce these figures. Bodies, legs, and head are made from a lump of clay. The fat buttocks and the penis are put on separately; the navel is bored in with a wooden stick. Then the lines for the later painting are pressed in with a slender bamboo rod by drawing the rod lightly over the soft clay and at the same time exerting light pressure at regular intervals. In this way lines with small holes strung along in a row like beads are produced. When the figure is prepared to this extent, it is put in σσσ the sun to dry; the figures are only very rarely fired. Then the next stage

/5 cont./

*532 Then the next stage of production can begin. In the case of female figures the apron [289] is now tied on; a piece of tree bast is cut to the necessary length, and the inner layer is pulled off and made pliable by being pulled through the mouth several times. The way it is fastened as an [314] apron is shown on Fig. 24 /see p. 48 /. Then the hair is put on. Black resin is warmed on a block of wood, rolled out on a gourd or on the thigh into a long roll, and this is then pressed tightly on the head. A thick layer of resin is put on the back of the head. If the resin becomes hard too quickly, it is warmed up again with [308] the block of wood. Only now does the painting with black genipa and red urucú dye follow. A slender bamboo rod is dipped into the paint and drawn along the indented lines. Larger red areas of color are also put on with the index finger.

/6/ The adornment characteristic of the different sexes and ages is usually put on as well. Almost all figures are painted; I [302] do not know whether the patterns correspond to the patterns of body painting customary otherwise; in any case I never saw patterns of that kind on the bodies of the people themselves, though it must be remarked that I very seldom encountered patterning on the body at all.

Ear rods are represented here and there by fine rods (Figs. 17, 23 /see p. 48 /); ear rosettes are made very small from feathers (Fig. 16 a and b /see p48 /). Long narrow strips of cane serve the men as lip plugs (Fig. 18 /see p. 48 /).

Necklaces are either painted on (Fig. 19b /see p. 48 /) or reproduced by beads (Fig. 16 /see p. 48 /) or, in the majority of cases, by cotton threads, which either fit tightly (Figs. 18, 22 /see p. 48 /) or hang down (Fig. 21 /see p. 48 /, Fig. 35 /see p. 48 /).

Neck tassels for the children are formed in wax; they lie tightly against the back of the figures (Figs. 20, 21 /see p. 48 /).

Cuffs are sometimes attached to the extensions of the wax hair-roll by attaching two fine rolls of wax, with the space between them painted red (Figs. 17, 18, 20, 21, 22, 35).

Arm tassels of string are shown in Fig. 22.

Calf bands are represented by two fine rolls of wax, with the space between them only rarely painted red (Figs. 18, 22, 23).

/6 cont./

F32 Other adornments are: head-ring made of bast (Fig. 18 /see p. 48/), chin tattooing (Fig. 24a /see p. 48/).

Tribal tattooing is usually present; it consists of two circles cut in the cheeks and painted black (Figs. 18, 19b, 24a, 26 /see p. 48/).

Eyes are usually lacking; when they are present they are represented by small horizontal strokes just under the edge of the hair (Fig. 24a); tattooing and eyes very rarely occur together; both are absent on a large number of dolls.

The mouth is formed by a small horizontal cut. The representation of the mouth as a hole, as is to be seen on several of Ehrenreich's figures ("Beiträge," Pl. XI, Figs. 2 and 3) occurs in my collection on only five dolls (Figs. 25 /see p. 48/, 33 /see p. 49/, 50, 52, 54 /see p. 50/).

The nose is lacking or is represented in relief; the two nostrils are frequently reproduced as two small holes. Ears are consistently lacking; they would also disappear under the hair.

The male figures, with few exceptions, are characterized by a penis attached separately, the female by the bast band. Fig. 21 /see p. 48/, as a girl, wears a string belt with a bast band; Fig. 56 /see p. 50/ wears a long black string-skirt; in the case of Fig. 26 /see p. 48/ the bast apron is painted. The apron is usually worn drawn between the thighs, only rarely hanging down. The female sexual organs are not reproduced under the apron. Concerning the portrayal of the breasts, see below.

I shall now deal first with the reproduction of the individual parts of the body, legs, torso, arms, breasts, hair, and then go briefly into the representation as a whole.

The legs. There are three types of leg form. The commonest and at the same time the least true to nature shows two short fat rolls which are either attached smoothly to the body (Figs. 16, 19, 25 /see p. 48/, Fig. 32 /see p. 49/) or project far out on both sides (Figs. 17, 20, 26 /see p. 48/, Figs. 35, 36 /see p. 49/). The second form is very rare: the projecting rolls run out at the bottom into an extended tip. In only two examples from this group is a foot hinted at (Fig. 27 /see p. 49/, Fig. 46 /see p. 49/). The third form is more frequent: at the bottom of

/6 cont./

*332 the rolls there is put on, with a strong lacing, a second spherical roll, which runs out into a point at the bottom (Figs. 18, 21, 22, 23 /see p.48 /, Fig. 45 /see p.49 /) or in an attached foot (Fig. 24 /see p.48 /, Figs. 28 and 34 /see p.49 /). The feet come in all forms from the short stump to the fully fashioned foot (Fig. 28 /see p. 49 /). Worthy of note is the great exaggeration of the calves, thighs, and hips in the case of the second and third forms, /7/ and parallel with it goes the formation of /Fig. 29 appears here/ buttocks often assuming enormous dimensions (Figs. 23, 24b /see p.48 /, Figs. 28b, 30, 34b /see p.49 /), two phenomena which are lacking in the first form. They are explicable by a comparison with the body shapes of the Indians (Fig. 29 a and b /see p. 12/). They possess extremely strong musculature on the [142] [301] thighs, the calves stand out prominently because of the tightly tied calf-bands of the young people, and even the cushion of fat on the seat is exceedingly strongly developed. The ideal of the [824] Indians is the strongest possible development of these phenomena and this ideal is apparently represented in the figures.

Only one figure falls outside of these three types (Fig. 30); it probably arose out of an extension of the second form. Stretching downward from the upper projections there are two long cylinders which remain uniformly thick to the bottom and are cut off horizontally.

The torso shows nothing remarkable in the case of the male figures. It has the deeply bored navel which is surrounded by indented painting. On the other hand, the torso of the female figures is singularly formed in that it juts out into a plate, sometimes projecting out quite far, on which the navel is found. The apron is [142] [291] attached below this plate. This phenomenon probably goes back to the protrusion of the belly caused by the tightly drawn bast apron, as was sometimes to be seen (Fig. 31 /see p. 12/).

An equally difficult subject is the representation of the arms and breasts; I must deal with them together, since it is not immediately obvious which of the two is represented.

2 [see p. 12--Analysis]

/7 cont./

*532 Both are completely lacking on some male and female figures (Fig. 32 /see p. 49 /).

[142] [301] [302] On one female figure, a bulge is marked only by a small roll (Fig. 33 /see p. 49 /). These would, therefore, fall outside of our considerations.

The male figures show the following types:

a) Only one figure has fully formed arms and, in addition, small breasts (Fig. 18 /see p.48 /).

Fig. 29 a and b. Painted Karajá maiden.

b) Side protuberances from the upper body, which clearly signify arms, are present on a fairly large number of dolls (Figs. 28, 30 /see p.49 /).

Now follow three types on which it is at first not clear whether arms or breasts are represented.

c) On the upper body, in front, there is attached a transverse roll which ends in two breast-like cones on the sides (Figs. 16, 17, 19 /see p.48 /).

[142] [291] d) This roll is somewhat idented in the middle, so that the cones even more approximate a breast form (Fig. 36 /see p. 49 /).

Fig. 31. Protrusion of the belly of Karajá women in front and on the sides because of the tightly drawn bast-belt.

/8/
*532

e) Similar to type d), except that the cones are pointed forward and are strongly convex (Fig. 23 /see p. 48 /, Fig. 38 /see p.49 /).

The female figures show the following types:

a) Two figures have fully formed arms and also true, forward-pointing breasts in the shape of four-sided pyramids (Fig. 34 /see p.49 /).

Type b) of the male figures is lacking.

The next four types are similar to those of the male figures; here, too, it is at first not clear whether arms or breasts are represented.

c) Corresponds to the above type c) (Fig. 26 /see p. 48 /).

d) Corresponds to the above type d) (Fig. 35 /see p49 /).

e) is missing from this group. On the other hand,

f) shows two breastlike protuberances which point slantingly sideways (Fig. 27 /see p. 49 /).

In g) these protuberances point toward the front and downward (Figs. 24, 25 /see p. 48 /).

Types c) to e) of the male and c) to g) of the female figures give the appearance of representing breasts; in e) of the male, f) and g) of the female dolls this assumption seems fairly certain. This is supported by another circumstance. On a number of figures the hair roll extends down to the hips on both sides, and at its lower ends the above-described cuffs are attached. Evidently, therefore, the extensions of the hair are supposed to represent the arms. Now we find this form of the arms

on male figures of type c) (Fig. 17 /see p. 48/),

on female figures of type c) and d) (Fig. 26 /see p. 48 /, Fig. 35 /see p.49 /). It will not do to interpret the side protuberances as arms on figures thus equipped, for then they would be represented twice. We have already seen that the form of these protuberances differs considerably from those which are clearly to be interpreted as arms (type b of the male figures) and approximates the breast form. I believe, therefore, that these protuberances must be interpreted as breasts.

/8 cont./

*532 One might hesitate over the fact that breasts are then also made on male figures. It is true that this would be a fairly serious objection, fot it cannot be assumed without further ado that the Indians add body parts which after all are not present. If, however, they are interpreted on the male figures as arms, then logically this must also be done in the case of the female figures; for, again, it cannot be assumed that the Indians in the one case represent arms and in the other case breasts in the same way. But then one would wonder why the Indians did not attach the female breasts, which after all constitute such a striking feature, but instead put arms in this spot, and then on a large number of figures further added arms of wax. This assumption is surely to be rejected. Thus there remains only the view that on the female figures it is certainly a matter of breasts, and that analogously the protuberances on the male figures also represent them. If one then considers the whole schematic arrangement of the figures and takes into consideration the fact that for many Indian men the breasts were slightly convex, then it will no longer be surprising to find the transference of a female organ to male figures.

The hair, as described above, is formed by a roll which is laid around the face. The back of the head as far down as the shoulders, sometimes even the back as far down as the small of [3/4] the back, is covered with a layer of resin (Fig. 20 /see p. 48 /). On the sides the hair roll goes as far as the chin (Figs. 19, 28 /see pp. 48 & 49/, Fig. 30 /see p. 49 /), to under the arms and breasts (almost only on female figures [Figs. 24, 25 /see p. 48 /, Figs. 27, 32, 34 /see p. 49 /]), or down to the hips (Figs. 17, 20, 21, 22, 26 /see p. 48 /, Figs. 33, 35 /see p. 49 /). In the latter case a small topknot is usually made on top, from which an indented, red-dyed part comes down to the forehead (Fig. 17 /see p. 48/). The lower ends of the roll represent the arms; they often wear cuffs. On both of the other kinds the part and the topknot are seldom found. Male figures with a short coiffure sometimes have at the back /9/ braids made out of a roll of wax

/9 cont./

532 reaching down to the small of the back. These braids are narrow (Fig. 19a /see p. 48/) or wide (Fig. 23 /see p. 48/), bear a ribbon (Fig. 16b /see p. 48/), or are completely entwined in string (Fig. 36 /see p. 49/) and correspond to the braids woven round with bast or entwined in red-dyed cotton string, which the young people customarily wear (Fig. 37).

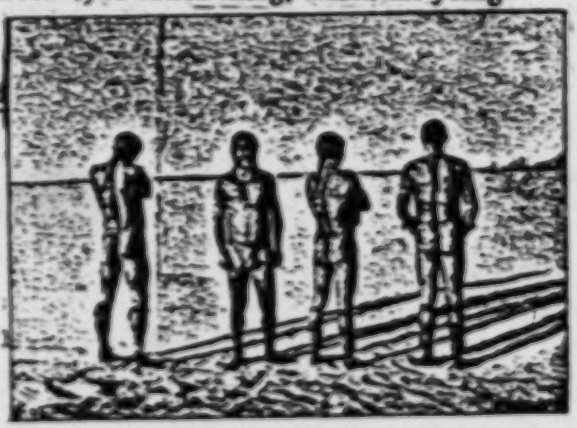

Fig. 37. Youths with long braids.

Of specially formed dolls of this type the following should be mentioned:

1. Representations of children (Fig. 32 /see p. 49/). These dolls have legs of type 1 and hair of type 1. Arms, breasts, eyes, tattooing, navel, and stomach plate are missing. The male figures are characterized by a small penis, the female ones by a black string belt. Some wear necklaces, others neck-tassels and ear rosettes.

2. Seated figures (Fig. 21 /see p. 48/, Fig. 38 /see p. 49/). The upper body leans far back.

3. Bulky figures (Figs. 39, 40 /see p. 49/) represent pregnant women. The bulky abdomen is put on separately. On Fig. 40 it had broken off while drying and was stuck on again with wax.

I also obtained a male figure (Fig. 41 /see p. 49/) which is made in similar fashion. When I asked what the bulky abdomen meant, they said: a child. Unfortunately I was unable to acquire further information on this, which might perhaps have thrown light on the origin of the custom of the male childbed.

4. Portrait of the old grandmother walking in a bent position (Fig. 42 /see p. 49/). The figure is made like all the other female dolls; the upper body is bent very far forward. When I asked what this figure meant, the mother pointed, amidst the joyful shouts of her children, to the age-enfeebled grandmother, who was lying under a mat by the hearth fire.

/9 cont./

*532 The individual types cannot be recognized as running parallel in any way. The different kinds of representation of the arms, breasts, and hair are associated with all three kinds of leg representation, so that nothing regular can be found. If that which is truest to nature be taken as a yardstick, then the most perfect male representations are Fig. 18 /see p.48 / and Fig. 28 /see p. 49/, the most perfect female ones Fig. 24 /see p. 48 / and Fig. 34 /see p. 49/.

Apart from these dolls there are still other clay dolls, which differ principally from the form discussed in the formation of the head. It seems that alien Indian tribes are represented by these forms, whereas the first form reproduces the Karajá themselves.

1. The dolls have no face; a wax cap constitutes the upper end of the pointed torso (Figs. 43-46 /see p.49 /).

2. Kl̥ãl̥ãũ, i.e., Kayapó. Instead of the head, a clay plate projecting forward, which has colored grooving on the upper surface, forms the end of the trunk; under it are two clay buttons which represent the breasts. Only female figures are represented (Fig. 47 /see p. 49 /). They have legs of type 1, the stomach plate, concave navel, and apron.

3. Dõbãĩ, i.e., a tribe on the Rio das Mortes. The body ends at the top in a round cylinder which on its flat upper surface bears colored lines arranged radially (Figs. 48, 49 /see p. 50 /). /10/ The last figure has arm appendages on both sides; its upper end is somewhat thickened and hollowed out from above.

4. Dõbãĩ, in a different representation (Fig. 50 /see p. 50 /). Here the cylinder ends flat and narrow at the top. Under the upper edge is a hole which is surrounded by a circle of several colored holes.

5. Dõbãĩ (Figs. 51 and 52 /see p.50 /). At the top the cylinder bears a narrow plate with colored horizontal stripes, over which is a hair roll. Fig. 52 represents the male figure for Fig. 51; it has the upper hole under the plate, which is lacking in Fig. 51.

Perhaps Fig. 53 /see p. 50 / also represents a doll of this kind. The plate is undecorated, and the upper hole is lacking;

/10 cont./

*532 on the other hand, breasts are attached and the hair roll extends down very far on both sides.

6. Three other clay figures are very peculiar.

Fig. 54 /see p. 50 / is evidently a male figure with legs of type 1. The head is pointed and surrounded by a small wax cap. There is a small mouth-hole in the face. Arms are lacking. The torso shows a hollow extending from top to bottom, the edges of which jut out somewhat over the rest of the body.

Fig. 55 /see p. 50 /: ĩnõ, i.e., human being. It is made of gray clay, has legs of type 1, arms, penis, and cylinder-shaped body, to which is attached a large head with a huge nose, wide-open mouth, and slit eyes.

Fig. 56 /see p. 50 /. This female figure is made of white earth; legs are missing, the body is spherically fashioned and is covered by a long black string-skirt.

Ehrenreich in his "Beiträge" shows in Figure 1 on Plate XI an illustration of a primitive clay figure which is not represented in my collection. It is pointed at the top and bottom and has a navel hole and a mouth hole. I should like to remark that I [126] tried to collect all the types present so that my collection would exhaust the types encountered by me among the Karajá and Šavajé, but I did not see this form. The mouth hole alone, on the other hand, is sometimes found (Figs. 34, 42 /see p. 49 /; Dõbãi, Figs. 50, 52 /see p. 50 /; Fig. 54). In the same way [124] the accomplished forms (Ehrenreich, "Beiträge," Plate XI, Figs. 7, 8, 10) with their arms drawn up against their breasts, which come from the Šambioá /Shambioa/, were not to be found *532 among the Karajá and Šavajé. Should this lack be no accident, 124 then we would be confronted by a striking phenomenon. The 125 lack of the most primitive stage seems to prove that the Indians in the last 20 years have grown beyond this stage, whereas the lack of individual accomplished types shows that the Karajá and Šavajé have even today not yet caught up with the Šambioá. [126] I brought no dolls back with me from the Šavajé; they only had a few and they were completely identical with those of the Karajá.

/10 cont./

d) Wax Figures

(Plates IV-VI)

*532 [232] [524] Boys and youths very much like to make wax figures for fun. Wax pigs in particular could be encountered in the hands of small boys almost everywhere. I found an occasional one of another [123] shape here and there in the baskets; all the others were made spontaneously before my eyes when the Indians had seen my interest in such figures, and indeed of their own free judgment, not at my request. Thus these figures show the activity of instantaneous free creation by these Indians. There were skillful and un- [463] skillful modelers among them; one boy and one youth in particular distinguished themselves by lively reproductions.

The wax figures represent human beings and animals. [184] They all stem from the northern horde of the Karajá; I found none among the southern horde. The three best representations of human figures come from the Šavajé.

/11/ The human forms show many correspondences with the stylized forms of the clay dolls; only five of them stand out due to their true-to-life representation.

*532 126 I obtained five specimens of male figures from the Karajá, one of which (Fig. 63 /see p. 50 /) represents a Šavajé youth. Of the nine female examples six come from the Karajá and three from the Šavajé. Three examples from the Karajá represented Karajá women (Figs. 60, 61 /see p.50 /); the three others, which, as an exception, were made by a woman, represented Tapirapé women (Fig. 62 /see p50 /). These two groups remind one much more strongly of the clay figures, whereas the three figures from the Šavajé (Figs. 65 and 66 /see p. 50 /) represent the most accomplished forms.

*532 The primitively made human-figures look like clay figures covered with wax.

Fig. 57 /see p. 50 / has legs of type 1 of the clay dolls and arms attached at the sides. Head and hair form a triangle pointed toward the top.

/11 cont./

532 Fig. 58 /see p. 50/ has legs of the same type, a cylinder-shaped trunk, and a breast of type f) of the female clay-dolls. The hair roll reaches down to below the breast, the face is set off, the nose is in relief.

Fig. 59 /see p.50 / has fat buttocks, legs of type 3, but no feet; the arms are put on separately; the hair is formed by a small wax cap; face and nose are fashioned as in the previous figure.

The six primitive female figures (Figs. 60-62 /see p. 50 /) all have legs of type 1. Breast-like mounds of type d) and f) are attached on all of them. The hair is formed by a roll which, with two exceptions, reaches down to the breasts. On Fig. 62 the ends reach as far as the hips and at the bottom have reproductions of cuffs like the clay figures. The three Karajá figures wear the women's apron; the three Tapirapé women are naked. Fig. 61 has a child on the back and is wrapped in a net covering of colored cotton material.

In contrast to these primitive figures the five others are made very full of life. On the two male Karajá figures (Figs. 63, 64 /see p.50 /) the arms and legs are fashioned true to nature, and on Fig. 64 even hands and feet are represented. The seat is somewhat thickened only on Fig. 63. This same figure has a navel which was bored by means of a hollow reed so that the kernel remained. Arm and leg bands are marked by rolls with red painting in between. Eyes and mouth are incised; the nose is in relief. Fig. 64 wears a head band of reed strips; Fig. 63 has a wax hair-roll, put on separately, with a long thick braid on it.

Of the three wax figures of the Savajé which portray maidens two are reproduced in Figs. 65 and 66 /see p.50 /. The arms and legs are well formed; hands and feet are displayed on the two illustrated. All three have fat buttocks, as well as the attachment for the stomach plate. The navel is hollow; the breasts are strongly attached. The head is set off. The hair is formed by a special layer; two figures have a part and topknot. Eyes and mouth are represented by holes (in Fig. 66 by oblong grooves), and the nose is in relief; Fig. 66 has two large nostrils

/11 cont./

*532 on the nose slightly in relief. The tattooing is cut in as a small circle. The apron is reproduced in bast. The necklaces on two are made of bast, on the third of cotton. All three wear cuffs of cotton thread, which is wound around the arm between two raised rolls of wax. Likewise, all three wear ear rods. The shapes are thus reproduced fairly proportionately. The fashioning of the chin, the arms and legs, hands and feet is particularly good. Gentle reminders of the schematic representation of the clay figures are found in the formation of the fat buttocks and the stomach plate.

Other human figures are a rider and a gourd figure.

The rider (Fig. 67 /see p. 51 /) is represented very true to life. On the horse the head and tail /12/ are depicted, the legs supplied by long sticks. The rider has long cylindrical arms and legs; hands and feet are lacking; the head is offset. The lower body and legs are wrapped with raw cotton as trousers. At his belt he carries a sword and revolver, in both arms the gun ready to fire, all fashioned in wax.

The gourd figure (Fig. 68 /see p. 51 /), which represents a youth, is formed in most peculiar fashion. The torso consists [124] of a small round gourd, on the top of which a well-fashioned wax head is placed. On the head are attached a topknot, a braid wound with red thread, ear rosettes, and necklaces of cotton thread. /Figs. 69 and 70 appear here./

*532 I would like to add here the reproduction of masked dancers.
535 Masked dances resting on an animistic foundation take place [122] among the Karajá particularly in the rainy season (from October to April). Dance masks are used for this, and for the most part they represent animals. These masks are either plaited out of [245] palm leaves and conceal the whole form of the dancer, or they [224] consist of a cane cylinder with a brightly colored mosaic of [237] feathers stuck on, which is put on the head. The face is concealed by a covering attached to the lower edge of the cylinder; a leaf covering is tied around the shoulders and hips, so that of the dancer only the feet and the hands with the dance rattle are

2/1 [see p. 21 -- Analyst]

/12 cont./

*532 visible (1).
535

[113]

Fig. 69. Model of the idjagó mask in natural material.

Fig. 70. Reproduction of the idjagó mask in wax.

1. For more details about these dance masks, see my article: "Tanzmaskennachbildungen vom mittleren Araguaya (Zentral Brasilien) /Dance-mask Reproductions from the Central Araguaia (Central Brazil)/, in the Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122. (R. Voigtländer, Leipzig.) A number of illustrations from that article are reproduced here.

Fig. 69 shows the idjagó mask in a model of natural material. The rather crudely executed wax reproduction of the same mask (Fig. 70) is to be compared with it. The two legs are indicated by two tips into which the mask runs at the bottom, the apron by two projections, one above the other. The cylinder is depicted by the pointed roll of wax; at the top it has two small points, evidently the two feathered rods.

/12 cont./

The two other figures of masks are known only in these reproductions. Fig. 71 represents the ïoonï mask which in its natural form has the shape of a triangular paper-screw about two meters high and consists entirely of palm-leaf plaiting. On the front, above the lower edge, there are two holes through which the arms are inserted when dancing. In the reproduction the body consists of a wax roll to which two rolls are attached at the bottom as legs. The covering is made from a piece of maize leaf, bent at the top and stuck together with wax at the front; another maize leaf sticks up on the back and ends in a long point. The arms

Fig. 71. Reproduction of the ïoonï mask in wax.

Fig. 72. Reproduction of the inauinï mask in wax.

are of wax; they are attached to the maize leaf, and thus the arm holes are not reproduced.

The inâpinï mask (Fig. 72) has no mask costume, but instead a patterned headdress at the back of the head. A long, wide, brightly painted leaf-strip, patterned with rolls of wax, hangs down from the chin; it evidently represents a painted lip plug.

/12 cont./

*532 825 The Indian likes most of all to reproduce animals, not only in plastic form, but also in drawings and as decorations. After all, he lives among the animals as one of their kind, and, accustomed /13/ to paying attention to every sound, to every movement of the animals, he has impressed their characteristic calls, shapes, and movements on his mind to such an extent that he can easily reproduce them well from memory. This is particularly true of the animals for which he hunts or fishes or which otherwise arouse his interest (such as dolphins and crocodiles).

*532 Mammals. The jaguar is found in two representations (Figs. 73ab [b, head from the front], 74 /see p.51 /).

Fig. 73 has a head wide at the front, with a wide mouth from which project four pointed teeth cut out of palm leaf. The ears are small, the tail short, the legs made from slender rods. The body is covered with round disks of leaves with a wax button in the center, the face with a square piece of leaf with several spots of wax on it; a leaf band runs around the neck. Fig. 74 has a pointed head, only one ear, and a long tail. The legs are made of wax and furnished with claws. The animal stands on the front legs and lies on the rear ones. The proportions are accurate. /Fig. 71 occurs here./ 1/1 Face and body are trimmed with polygonal leaf-disks; a leaf band also runs around the neck here.

The stag appears in only one representation (Fig. 75 /see p. 51 /). The short, thick, stumpy tail pointed upward, the mouth, the long ears standing toward the back, and the antlers are well reproduced. The four wax legs turned out too short. The dog (Fig. 76 /see p.51 /) needs no further comment. /Fig. 72 appears here./ 2/1

Pigs are represented in Figs. 77 and 78 /see p. 51 /. Fig. 77 was less successful. The short tail is poorly fashioned; the legs, made of little sticks, are much too long. The small erect ears are good. Fig. 78 is much better. The thick body has no tail, the oblong ears stick out, the short, thick legs are placed forward in a running position. The long head with the broad snout is pointed forward.

1/1, 2/1 [see p.22 --Analyst]

/13 cont./

*532 Birds. The body is usually round, cylindrical in shape. The throat is more or less long, the head not always finished. The length of the beak is kept proportional to the original. The wings are represented by wax protuberances on the sides (Fig. 82 /see p. 51/) or usually by leaf strips cut out and stuck on; the latter are often held fast by a bridge of wax. The tail is also made of wax (Figs. 82, 83 /see p. 51/), or it consists of a leaf strip which is stuck in the body at the back (Figs. 79, 84 /see p.51/). The legs are represented by long, slender wooden rods.

There are represented: ĩlã̃ (caracara, Figs. 79-81 /see p. 51/; wõlẽ̃, wãlũlĩ (jabiru, the giant stork, Figs. 82 and 83 /see p.51/); the arara (Fig. 84 /see p. 51/) is striking on account of its muzzle-like beak.

Aquatic animals. The crocodile is found in three representations (Figs. 85-87 /see p. 51/). Fig. 85 shows a fully fashioned dorsal ridge; the flat tail is etroneously represented. The fin-like webbed legs are too short. The mouth is peculiar. Fig. 86 is the best representation. Head, tail, and legs are well proportioned. The snout and the small erect ears are excellently fashioned. The patterning is reproduced by applying leaf strips. In Fig. 87 the fat clumsy legs are especially well represented. The high, flat tail and the jaw-teeth cut from leaves are peculiar.

/14/ The dolphin is also represented several times (Figs. 88 and 89 /see p.51/). Fig. 88 has two side-fins; Fig. 89 has two fat little legs. Fig. 90 /see p.51/, for which I obtained no interpretation, perhaps represents a dolphin.

The form of the pirarucu fish /Arapaima gigas/ (Fig. 91 /see p. 51/) is reproduced very well. The gill slit and the way the fins (two pectoral fins and one anal fin) are reproduced are remarkable.

For the tortoises the small reproduction (Fig. 92 /see p.51/) is very good, despite its simplicity. Under the curved shell sit two small legs; the head is attached at the front. Fig. 93 /see p. 51/ is larger and executed more carefully. The proportions are good. Patterns are incised in the carapace.

The snake (Fig. 94 /see p.52/) consists of a long roll. The head cuts off vertically; the tail is pointed.

/14 cont./

*532

2. Surface Representations = Drawings (1)

[114]

1. All of the examples of surface representations published in the following come only from the Karajá.

Representations of this kind are found in sand as well as on gourd [126] utensils; in addition the Indians gave me considerable material in my sketchbook.

*532
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Fig. 96. Iadení [illegible]ed dancers.

Fig. 97. Sand drawing of the Iadení mask.

Fig. 95. Sand drawing of the idjazó mask.

/14 cont./

a) Sand drawings 532*

were often made for explanations during our conversations; first the wavy sand of the sandbanks was simply smoothed by hand and then lines were drawn with the index finger. More delicate drawings, such as animal tracks, were made with the help of a knife or small sticks. In addition to these indented outline drawings, there are also

Fig. 98. Track of the giant anteater.

Fig. 99. Track of the dešio.

Fig. 100. Track of the jabiru.

Fig. 101. Track of the duck.

Fig. 102. Woman.

Fig. 103. Crocodile.

bas-reliefs which are produced by letting sand run out of the closed hand in a fine stream. I once saw such figures in relief, being made for fun, but I was told that larger sand pictures of this kind /Figs. 95 and 97 appear here/ were also executed with sand colored red and black in or near the mask hut. I received this information from only one source and was unable to confirm it through other informants or from my own observation, not the latter in particular because I traveled through the Indian territory outside of the proper dancing season. [128]

I was able to record these drawings only by means of sketches copying them, since they were usually made in the evening or at night so that photographic records were out of the question. [126]

Fig. 104. Stag hunt.

In indented figures I saw two masked dancers, ĭdjăzŏ and lădēnĭ. [535]

/14 cont./

*532 535 ĭdjăzŏ (Fig. 95 /see p. 25/). The arrangement goes out from a center line, to which the component parts are symmetrically added. The two aprons are represented by parallel strokes, which run diagonally downward from the middle toward both sides; the fall of the leaf strips /15/ of the apron is thus well reproduced. The cylinder is designated by the center line; the feathered wings, by parallel lines going away from it diagonally downward; the rods with the tufts of feathers on the end, by two diverging lines, each with a circle at the end.

Fig. 96 /see p. 25/ can be taken as a model for the lădēnĭ mask. This mask consists of a plaited palm-leaf cylinder running out into a long tube whose upper edge forms a feather wreath, from the center of which rises a stick with feather ornamentation on the end. The arrangement of the drawing (Fig. 97 /see p. 25/) is also symmetrical with respect to a vertical center line. Two diverging lines at the lower end form the feet. The aprons are represented as on the ĭdjăzŏ masks, except that here the lower apron is closed, the upper apron is open, whereas in the case of ĭdjăzŏ it was the other way around. The head structure is reproduced by the center line, which goes through a larger and a smaller circle, the two feather wreaths.

*532 [115] My Indian comrade, Manoel, drew a number of animal tracks for me in the sand. /Figs. 98-103 appear here./

Fig. 98 /see p. 26/, wălĭlĭ (large anteater). The hand is curved and the edge pressed into the sand; then with the bent forefinger the toes are added to this impression.

Fig. 99 /see p. 26/, dēsĭŏ (?). A fist is made, and the upper side, formed by the thumb and the forefinger, is pressed into the sand. The six (!) toes were drawn with the forefinger.

To make the tracks of the capybara (hūă), the hand is pressed into the sand with the fingers spread out.

Fig. 100 /see p. 26/, wălūlĭ (jabiru). The four toe furrows are drawn by the finger, and then the center hole is pressed in.

Fig. 101 /see p. 26/, hĕdaŭlĕ (duck). The track was made with a knife. The impressions of the web were produced by pushing the sand aside, the claw impressions by cutting into and lifting out the sand.

* 532 /15 cont./

I was able to observe two sand pictures in relief, which were also made by Manoel.

Fig. 102 /see p. 26/ represents a woman. The sexual parts were marked out by a small stone.

Fig. 103 /see p. 26/ is a crocodile. It could just as well be any other long-tailed animal.

b) Gourd drawings

[415] are found on gourd containers for oil. They are made by taking off the top layer with a knife. The figures are a kind of silhouette, since they stand out in darker color against the light background. /Fig. 104 appears here./

Fig. 104 /see p. 26/ represents an entire stag hunt. This is the only representation of a scene that I found among the Karajá. The figures are, in order, dog, stag, rider, dog, man.

[534] A lâdêni mask carved on the gourd rattle (Plate VI, Fig. 105 /see p. 52 /) does not differ much from the sand drawing of the same mask (Fig. 97 /see p. 25/).

* 532 126 153 /16/

c) Sketchbook Drawings
(Plate VI-VII)

While these types of representations were familiar to the Indians, at first they did not know how to begin with the pencil and sketchbook. I first had to show them this manipulation; then they would try, always timidly at first, to see whether the pencil left a line behind it, but then went courageously to work with sure strokes. There were some who set about it very clumsily, whereas others were very skillful at it (1). Many

1. For the distribution of sketches among individual artists, see Appendix 2 /not translated; see the foreign text/.

/16 cont./

*532 126 153 could not create anything on their own initiative, but had to have assignments set by me; others (and they were in the majority) filled page after page with ever new figures as they happened to occur to them. In the following those drawn on demand are marked by *).

In this way I obtained representations of human beings, animals, birds, fish, reptiles, insects, trees, objects, constellations, and other things. They claimed unanimously that they could not draw human beings, but finally provided me with pictures when I asked for a portrait of myself. Of animals they liked best to draw birds and fish. Pictures of trees are very rare. They usually only produced objects on request. They liked most of all to produce patterns (see decorations /pp. 42 ff./).

[42] [52] Drawings were made only by the male sex, usually in bed by candlelight in the evenings. The significance of individual figures was immediately ascertained through questions and written down next to each figure.

*532 We distinguish between three kinds of drawings:

1. Simple line drawing, 2. outline drawing, 3. filled-in figures.

The relationship of the simple line drawing to the other kinds has not yet been determined because of the lack of comparative material. I should like to discuss it here first of all. With regard to the other two kinds, it is certain that the filled-in figures represent a higher stage than the outline drawings (2).

[113] 2. Cf. Dr. S. Levinstein, Kinderzeichnungen bis zum 14. Lebensjahr /Children's Drawings up to the 14th Year/, R. Voigtländer's Publishing House, Leipzig, 1905.

Almost two-thirds of all the drawings are filled-in figures, whereas simple line drawings make up only one quarter, outline drawings only one seventh of the material. The Karajá therefore stand on a very high level artistically.

The line drawings are all made with a pencil, the outline drawings with pencil and colored crayon, the filled-in figures

*532 /16 cont./
with only colored crayon. The type of reproduction thus seems to depend in part on the material. With a pencil, only a narrow line can be drawn, the filling in of larger surfaces is difficult, and thus only line and outline drawings are produced. The crayon leaves a wide mark, the filling in of surfaces is easy to accomplish, and added to this there is the color attraction, so that on the whole filled-in figures are drawn with it.

Distribution according to age is as follows: line and outline drawings are made by boys and men, filled-in figures by boys, youths, and men. No development, however, can be shown; the participation of the men in both of the first types is, in fact, fairly high.

The filling in of the figures extends over the whole body and is uniform everywhere. Characteristic filling-in is lacking; this higher stage has thus not yet been reached. We find hints of it in the outline drawing of the ray (Fig. 130 /see p. 35 /). The figures are further defined by the outlines and added characteristic features.

*532 151 Special developmental stages, which play so large a role in the primitive drawings of primitive peoples and children, are almost totally lacking here. For example, the confusion of side and front views (the mixed profile) in facial representation is not found, probably because the faces are always colored in. Mixed body postures, however, occur in line drawings and filled-in figures three times altogether (Fig. 108d /see p. 32 /; Plate VI, Fig. 140 a and b /see p. 52 /).

/17/ The omission of parts of the body is very rare: the neck is in part missing on human beings in simple line drawings (Fig. 107 /see p. 32 /). Filled-in figures of mammals at one time have two legs (Plate VI, Fig. 154 /see p. 52 /) and at another time three (Plate VI, Fig. 153c /see p.52 /), with the third going up from the back.

There are no superfluous parts of the body; invisible parts are likewise not drawn in; only on plants are the roots sometimes represented.

*532 /17 cont./
151

The case of parts of the body being reproduced apart from the body occurs only once: in Fig. 169 /see p. 53 / of the ray (on Plate VII), the two eyes stand in front of the head.

So-called X-ray pictures are lacking. It is true that in the case of the birds the animal is first drawn with the wings, but then everything is filled in. The center line of the fish (Fig. 129 /see p.35 /) does not represent the spine, but rather a symmetry line, with the help of which the figures are produced, but which usually disappears again because of being painted over. The two center lines of the crocodile in Fig. 131 /see p. 35 / represent the dorsal ridge.

The side from which the figures are reproduced is always the most characteristic one.

Human beings are represented from the front in simple line drawing. Only one transition to the half profile occurs (Fig. 108d /see p. 32 /). Filled-in figures are reproduced from the front, in half and in full profile.

Animals are represented considerably better than human beings. The reproduction of animals in line and outline drawings is rare; the majority are represented as filled-in figures, the birds only in this fashion. Animals are drawn almost throughout from the side, only occasional ones, such as rays, crocodiles, and some fish, are interpreted from above.

From all this emerges the fact that the Karajá have reached a fairly high stage artistically.

*532 α) Simple Line Drawings

Human figures are all drawn from the front. The neck is in part missing, so that the head, which is represented as a button, sits directly on the body stroke, if it is not missing altogether. The arms and legs are put on separately, and, indeed, in the following four ways: both stick out diagonally from the body (Figs. 106, 108a /see p. 32/); the arms stick out at right

/17 cont./

*532 angles from the body and are bent at right angles, while the legs are drawn diagonally (Fig. 107); the arms stick out diagonally, the legs are reproduced in a right-angled representation (Fig. 108b); arms and legs are represented at right angles (Fig. 108c). Particularly noteworthy is the fact that in Fig. 108 the shapes are drawn in relative sizes; Fig. 108b represents a youth; Fig. 108c and d, the largest, represent men; Fig. 108a the smallest, represents a child.

Somewhat more detailed is the Chavánte (Fig. 109), on whom are put the fat belly, drawn as typical by the Karajá, and the sexual parts, and also the Karajá warrior (Fig. 110) with the club in one hand, bow and two arrows in the other.

One figure (Fig. 108d) is very odd, being represented in half profile in such a way that one arm is drawn through the body to the side of the other one.

/18/ Animals are represented relatively strongly in this group. Among mammals the dog (Fig. 111*) and the large anteater (Fig. 112) are found. They are seen from the side. The body is portrayed as a line,

Fig. 106 Man.

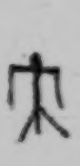

Fig. 107. Man.

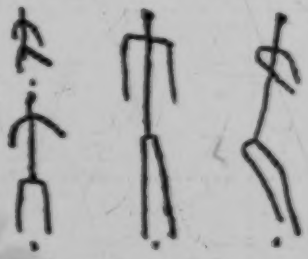

Fig. 108 a to d. Representations of Tapirape Indians.

Fig. 109. Chavánte.

Fig. 110. Karajá warrior.

Fig. 111.* Dog.

from which the four legs go out as strokes. The tails are prolongations of the body line and reproduced in characteristic position and length. The head is drawn as a dot on the dog, as a dash on the anteaters. Figs. 112-122 appear here.

Of the birds there is only one figure, the mutum /Crax/ (Fig. 113 /see p. 34/), whose body is actually already somewhat detailed.

[see p. 34--Analyst]

/18 cont./

*532 Of other animals there are represented: the crudely depicted dolphin (Fig. 114 /see p. 34/), the snake (Fig. 115 /see p. 34/) well portrayed by a zigzag line, and the two small mosquitoes (Fig. 116a ãhẽ, Fig. 116b lãkõ /see p. 34/), the latter with its fat body full of sucked blood. /Fig. 123 appears here./

Of plants there are found: the banana tree (Fig. 117 /see p. 34/) with leaves and fruit umbel, maize (Fig. 118 /see p. 34/), and manioc (Fig. 119 /see p. 34/), the latter with roots.

Of other representations we have the clay doll (Fig. 120 /see p. 34/); it is drawn from the front and reminds one of the representation of human beings. The pebbles in the sand (Fig. 121 /see p. 34/) are reproduced by small lines. The track of a bird (Fig. 122 /see p. 34/) is very characteristic. The Indians [153] very much enjoyed imitating handwriting; Fig. 123 /see p. 34/ gives examples of these attempt.

β) Outline Drawings

Human figures are lacking. Only representations of in- [231] dividual parts of the body are found, for example, the female sexual organs, which are reproduced in Fig. 124 /see p. 34/ individually and in detail with the anus, and in Fig. 125 /see p. 34/ fill the whole page of the sketchbook in schematic representation and manifold repetition. /Figs. 125-128 appear here./ [304] The tribal tattooing, which consists of a circle colored blue and cut into each cheek with the help of a stamp, is reproduced in Fig. 126 /see p. 34/. Here the Indians were faced with the problem of drawing a circle freehand; the illustration shows the success with which they did this. See also Fig. 133 below under "objects" /see p. 35 /.

Animals are likewise seldom represented by this method of portrayal. There are no quadrupeds at all. Fig. 127 /see p. 34/ represents a bird, probably a parrot. The animal is drawn from the side. Of unknown significance is the animal ũẽmã in Fig.

[text continues on p. 35]

/18 cont./

*532

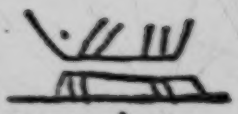

Fig. 112 a and b.

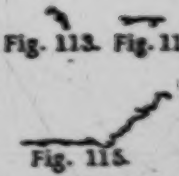

Fig. 113. Fig. 114. Fig. 116. Fig. 118. Fig. 121. Fig. 115. Fig. 117. Fig. 119. Fig. 120. Fig. 122.

Fig. 112, large anteater; Fig. 113, mutum; Fig. 114, dolphin; Fig. 115, snake; Fig. 116, mosquitos; ia abé, bi labó; Fig. 117, banana tree; Fig. 118, maize; Fig. 119, manioc; Fig. 120, doll; Fig. 121, pebbles in the sand; Fig. 122, track of a bird.

[453]

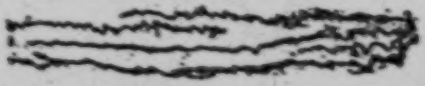

Fig. 123.
Imitation of handwriting.

[304]
[931]

Fig. 125. Schematic representation of the genitals. (A part of the sketch-book page.)

Fig. 126. Tribal tattooing.

Fig. 124. Female genitals with anus.

Fig. 127. Bird.

Fig. 128. nema.

/18 cont./

128 /see p. 34/. The body is /19/ not closed at the bottom, the only example of this kind among the Karajá. The arms are put on separately. 532*

Aquatic animals are represented more abundantly, for example,

Fig. 130. Fig. 131

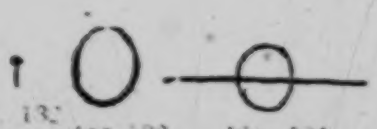

Fig. 132 Fig. 133 Fig. 134

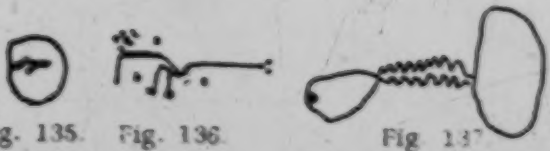

Fig. 135. Fig. 136 Fig. 137

Fig. 129*, dogfish; Fig. 130, ray; Fig. 131, crocodile; Fig. 132 gourd on a stick; Fig. 133*, pot; Fig. 134*, whir-disk; Fig. 135, moon with mountains; Fig. 136, constellations: a) Pleiades; b) Jaguar, which is leaping at the ostrich c); Fig. 137, egg-laying of the tortoise.

dogfish (Fig. 129*) represented from the side, the ray viewed from above (Fig. 130) with the drawing of the body marked in, and the crocodile (Fig. 131) also seen from above, whose dorsal ridge is depicted by two horizontal lines on the back.

With respect to plants only the gourd drying on a stick placed in the sand, is present (Fig. 132), just as it is encountered everywhere near the houses of the Indians.

The sketches of two objects are interesting.

Fig. 133*, reproduces a pot. It is viewed from above, the circular line of the upper rim is not badly drawn.

Fig. 134*, represents a whir-disk. A circular gourd disk is pierced twice in the center, and through these holes is led a string which is reversed upon itself. If one then takes hold of both ends [534]

/19 cont./

*532 534 of the string, hurls the disk around himself so that the string twists together, pulls on the string, and lets it go loose again, then the disk will start rotating and produce a whirring noise. It is drawn by the Indians as a circle through which the string runs as a horizontal line.

*532 821 There follow representations of stars and constellations. Fig. 135 /see p. 35/ portrays the moon with the lunar mountains conceived as a toad. The small circles in Fig. 136a /see p. 35/ signify the Pleiades, which are interpreted as parakeets. I should like to add, although it does not strictly belong here, the further representation of two constellations: the jaguar leaping at the ostrich from the rear (Fig. 136 b and c /see p. 35/). The principal stars are shown by dots, the two frontmost stars of the ostrich correspond to α and β Centauri.

*532 Finally there is still the representation of an event to be added here, a sketch which, along with the representation of the stag hunt on the gourd (Fig. 104 /see p. 26/), stands quite alone among the Karajá drawings. From the lagoon the track of the tortoise leads over the sand to the spot where the eggs are laid. One egg is drawn in the nest (Fig. 137 /see p. 35/).

ℓ) Filled-in figures

represent by far the majority of all the drawings present. As already noted above, they are executed only in colored crayon, from which it is to be concluded that the broad stroke and surface covering thus made possible, together with the possibility of color effects, has brought about the transition from line and outline drawing to the surface figure. As we shall see later with regard [151] to the ornamentation, surface perception and just such representation is in general peculiar to the Karajá Indians. The drawings were executed in such a way that first of all a center line was drawn, with reference to this the outlines, and only then was the whole surface drawn in. The filling-in is simple and takes no account of characteristic coloring and drawing of the bodies to be represented.

/19 cont./

532 Human figures are well represented.

/20/ The en face representations, of which Fig. 138a*) /see p. 52/ is me, Fig. 138b*) /see p. 52/ my companion Adam, are good. Above all the reproduction of the feet, pointed forward and obliquely downward, is noteworthy. Fig. 139 /see p. 52/ is the self-portrait of an Indian with a double-peaked, Brazilian soldier's cap.

Fig. 140 a and b /see p. 52/ are reproduced in mixed profile [Fig. 140a*) is me, Fig. 140b*) is Adam], both drawn by the same artist. The bodies are en face, beards and feet portrayed in profile, and in fact in b) the feet are pointed to one side, in a) outward to both sides. The beards are put on sideways, "because otherwise there is no space"; a) wears a straw hat. The fashioning of the hands and feet is noteworthy. The hands are drawn as disks with the right number of fingers appended. The feet in b) are reproduced as lines with attached claw-like toes (four on each), in a) as disks, corresponding to the hands, with five lines attached on each one. /Figs. 144-145 and 148 appear here./ 1 The arrangement of both drawings is interesting. The artist drew a) starting from the feet and going toward the head, b) on the contrary starting from the head and going toward the feet.

Profile drawings are found in Figs. 141-143 /see p. 52/. The arms are both attached to one side of the body. The reproduction of the knees by thickenings is noteworthy in Figs. 141 and 142. The feet in all three are indicated by strokes added sideways. Figs. 142 and 143 each have three fingers twice, Fig. 141 has four and three fingers. Fig. 141*) portrays a youth with a braid, Fig. 142*) a woman with long hair. Fig. 143 is supposed to be me; the trunk-like nose is striking. It is remarkable that head, nose, and arms are drawn in red, the rest of the body in blue, so that the parts of the body burned red by the sun show the natural color. In general it is to be noted that as a result of the filling in of the faces the eyes, mouth, and nose are not reproduced. Details are always drawn in the right number, or too few, [151] as in the case of the fingers and toes, but never too many. Invisible parts of the body are never represented.

1 [see p. 38--Analyst]

/20 cont./

*532 Figures of masks are represented in only four sketches (Figs. 144-146, 148 /see pp. 38-39/), and, indeed, the first three reproductions represent such masks in natural material (see Fig. 69 /see p. 21/ and Fig. 147 /see p. 39/); the last one, however, represents a real lădēnĭ dancer.

/21/ The legs are represented by two strokes at the lower edge of

Fig. 144.
ĭdjăzŏ mask.

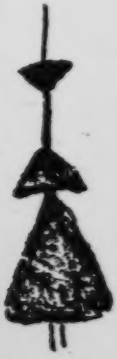

Fig. 145.
ladení mask.

Fig. 148.
ladení-masked dancer.

the lower apron, the two aprons by triangles standing one above the other. The cylinders with their feather ornaments are very characteristically reproduced. Fig. 144 shows the ĭdjăzŏ mask, Fig. 145 the lădēnĭ mask. In connection with Fig. 146 /see p. 39/, dākŏhĭ mask, cf. the reproduction of the quite similar djālhēnĭ mask in natural material (Fig. 147 /see p. 39/), /Figs. 146 and 147 appear here./

The last sketch (Fig. 148), the lădēnĭ dancer, is executed differently. It was drawn at my request. The artist first drew two parallel, vertical lines, to which he attached at the bottom two horizontal lines as feet. Farther up he joined them with a cross-stroke and from there on filled in everything with color. Then below on each side he added two triangles in outline, corrected these outlines several times, and

/21 cont./

532*

Fig. 147.
Reproduction of the dakohí mask in natural material.

Fig. 146.
dakohí mask.

then filled in the triangles. At the top he drew a center line upward, onto which he symmetrically drew the mask structure in outline and then filled it in.

Animal drawings constitute the majority of all figures. Mammals are consistently shown from the side. The body is interpreted as a paunch (Figs. 149, 150b, 151, 153c /see p.52 /). The /22/ building up of the body toward the top is very rare (Fig. 153a and b, 154 /see p. 52/). The legs are reproduced as simple vertical lines or as lines sticking out obliquely. The number four is favored

/22 cont./

532 everywhere except for the animals of one artist, who at one time draws only two legs (Fig. 154 /see p. 52 /), another time only three (Fig. 153c /see p.52 /), with the third one rising up from the back. The very successful pigs (Fig. 153 a and b /see p.52/) have bent legs. Toes are found only on the monkey (Fig. 149 /see p. 52 /), three on each foot. Tails are drawn as extensions of the body; their length and direction correspond to the proportions of the animal. The head is reproduced as a dash (Figs. 150b, 151 /see p. 52 /) or in its entirety (Figs. 149, 150a, 152-154 /see p.52 /). Its position, as well as the fashioning of the mouth, are preserved extremely characteristically (e.g., on the pigs, Fig. 153 a and b /see p. 52/). Ears are lacking or are added on top as lines sticking out from the head (Figs. 150 a and b, 152, 153 a and b). In general these representations are kept very characteristic so that the bodies and limbs correspond well to the proportions of the individual animals (1). Only one artist has a

1. The illustrations represent: 149, monkey; 150 ab, dogs; 151, cuati; 152, mule; 153 a-c, pigs; 154, woatí. /In the original text there is no reference to this footnote./

plan according to which he draws all animals: his dog (Fig. 150b /see p.52 /) is only an enlarged version of the cuati (Fig. 151). [HRAF ed.: in the index the cuati is listed separately from the coati, or Nasenbär in German.] The best representations are those of the pigs (Fig. 153 a and b) and of the mule (Fig. 152 /see p.52 /).

The birds, too, are consistently reproduced from the side. Their arrangement is as follows (Fig. 155 /see p. 41 /): first of all, the back line 1) is drawn as a horizontal line, then the always curved ventral line is drawn starting from the tail 2); thirdly, the head 3) is put on, and then the wing 4) is drawn in; then it is filled in, whereby the wing is lost again. During the filling in, the line of the back 5) becomes arched and the outline

/22 cont./

332 in general retouched. Finally the legs 6) are added as dashes. No bird is represented as flying; the wings always lie against the body. Rather, the animals are all found in a peculiar recumbent position: the legs extending in a slant toward the rear. Exceptions are: the running cock (Fig. 162 /see p. 52 /), the standing gavião / a name given to a large number of Falconiformes/ (Fig. 156b /see p. 52 /), and the magnificent standing jacu (Fig. 163 /see p. 52 /). Legs, tail, head, and beak are reproduced in characteristic position and shape for the individual birds; the bodies, with few exceptions, are drawn according to the same plan (see Figs. 156-165 /see p. 52 /) (2). An artist likes to draw

Fig. 155.
Diagram of the representation of a bird.

2. The illustrations represent: 156 ab, gavião; 157, jabiru; 158, gaviota; 159, mutum; 160, duck; 161, diving bird; 162, cock; 163, jacu; 164 cuidáe; 165, mandaguarí.

the birds in the same way (see Figs. 156b, 157, 164; Fig. 165 is reminiscent of these forms. All four represent different birds, but torso, neck, head, and legs are drawn almost identically.

Fish are represented from above and from the side. From above are drawn: pirarara /a sheatfish/ (Fig. 166 /see p. 53 /), chicote (Fig. 167 /see p. 53 /), pintado (Fig. 168 /see p. 53 /). In the case of the ray (Fig. 169 /see p. 53 /), the spine is drawn from the side; the eyes are placed in front of the head. All the others (Figs. 170-173 /see p. 53 /) (3) are represented in side view.

3. These illustrations represent: 170, dogfish; 171, piranha; 172, tokunaré; 173 garanha.

The outlines, fins, and tail position characterize the individual fish excellently.

/22 cont./

532 Among other animals there is still the crocodile. In Fig. 174a /see p.53 / it is reproduced from above. The conception in Fig. 174b* /see p. 53 / is very strange; the square at the rear is inexplicable; the continuous cross-stroke through the neck, designating the front legs, is also noteworthy.

Plant representations are very rare as detailed drawings. There is a jatoba tree /Leguminosae/ (Fig. 175 /see p. 53 /) with widely spread branches, and also lũlãũ fruits (Fig. 176 /see p.53 /) which are arranged, chain-like, one above the other in rows.

Objects were usually only drawn on demand; /23/ the Indians seldom did it on their own initiative; they are represented in part from the side, in part from above. The doll (Fig. 177 /see p.53 /), which reproduces the doll type very well, is drawn from the front. The boat (Fig. 178* /see p. 53/) and the oar (Fig. 179* /see p. 53 /) are viewed from above. The bow (Fig. 180* /see p.53 /) and the gun (Fig. 181 /see p. 53 /) are drawn from the side. In the case of the club (Fig. 182 /see p.53 /) both views would be the same. The throwing stick (Fig. 183* /see p. 53 /) is reproduced from above for the grip, from the side for the pin.

B. Decorative Art

531 The men like to decorate their tools and objects with patterns. These patterns are geometric and all of them are borrowed from the plaiting technique. Whenever I asked the Indians what the patterns that they had drawn into the sketchbook meant they always said "hõdjũdjũ," which means, roughly, plaiting; only through further questioning did I receive the actual name of the pattern. They all represent animals, although interpreted in such stylized fashion that a stranger cannot possibly recognize them. I do not want here to go into the controversy about which is older, the pattern or the animal model. I want only to note that these patterns were known to all the Karajá Indians by the same name,

/23 cont./

531 whereas in general they did not recognize the figures and drawings created from free imagination, but asked me first what the latter were supposed to mean. Thus, these are well-established, apparently very old decorations.

We find the decorations plaited on fans and baskets, on the handles of crotchet needles, on lances, clubs, bows, arrows, rattles, combs; carved on whole- and half-gourd containers, gourd rattles, ear rods; pictured by poker work on gourd ladles and small gourds, and by color on gourd ladles.

[462] All these objects are made by the men; they are the bearers of this art. The women, too, sometimes decorate objects made by them, such as mats, spinning whorls, bast aprons. The patterns, however, in general differ from those of the men. Re-

[177] cently the women have gone over to decorating tobacco pipes and clay vessels under Brazilian influence; the decorations used for this, however, are quite alien, probably taken over from the Brazilians.

531 The patterns with which the Indians paint their bodies
302 have nothing in common with plaiting patterns. The patterns sometimes painted on the thighs appear similar to the plaiting patterns; they are probably connected with the masked dances

[535] at which we find similar decorations, usually depicting animals, on the cylinder masks and bast aprons.

531 The animal patterns are not line patterns, but surface
[285] patterns; thus, in plaiting, the strips plaited in one direction represent the pattern; in the same way, in the sketches, it is not the lines which stand for the pattern, but the surfaces enclosed by them. This follows from the fact that in the case of carved patterns these surfaces are in relief or indented, but in any case contrasted as surfaces from the background; in the same way in the sketches the surfaces are sometimes set off by dots or dashes. Only it is difficult in this case to decide which of the surfaces represents the background and which the pattern; here only inquiry among the Indians helps. For the characteristic features do not penetrate our awareness at all, accustomed as we are to seeing such patterns in terms of lines and not surfaces.

/23 cont./

53/ In some patterns I was successful in separating pattern and back-
[128] ground from each other; others still await satisfactory investiga-
tion.

53/ These patterns are made in the following manner. On
285 baskets, fans, etc., they are produced simply through different,
diagonal plaiting of the leaf pinnae. For plaiting around some-
thing with yellow cane and black embira, the black embira is
plaited horizontally in spirals through the strips of cane hanging
53/ down vertically. Carved decorations are made with the knife;
322 the latter is then held almost vertically to the surface to be
carved, and /24/ in this way small pieces of the upper layer are
chipped off broadside with the point. Finer and deeper lines are
carved out naturally. In poker work a splinter of cane is used
as the cautery, which is made to glow on an adjacent block of
wood and then quickly pressed on the spot concerned. This is,
[42] of course, very slow work, which is practiced almost exclusively
517 by the male sex, apparently only for fun.

The Indians always drew the patterns in the sketchbook on
53/ their own initiative. When they had barely drawn some figures,
[153] they would already go over to the patterns. Many refused to draw
figures altogether, but just treated themselves to making patterns.
53/ Now it was extremely interesting to observe how the people ar-
151 ranged the patterns. As an example I shall take the one in Fig.
199 (Plate X /see p. 56/). First of all the space was divided up
by four vertical lines according to exact calculation. The Indians
sitting nearby already knew which decoration the artist wanted to
draw, without the latter saying anything. Then each new line to
be drawn was discussed in detail beforehand, criticized afterwards.
Thus, the sketch was put together as a common task. During this
the lines, once the people were completely clear about direction
53/ and length, were drawn with a quick sure stroke. It should further
151 be noted that the Indians had observed how I wrote my remarks
153 about artist and pattern on the edge of the page, and now on
their own initiative they left a narrow margin free on one side, as
I ascertained through questions, so that I could write on it. They

/24 cont./

53/ 151 153 first bordered off this part; then they divided up the rest of the space. Of course, not all of them calculated so skillfully; there were some among them who were very clumsy, managed no straight line, and never quite succeeded with complicated patterns. (Plate XI /see p.57 /, Fig. 202b.)

53/ About the arrangement of the patterns, it is to be noted that on baskets and fans they are restricted to the middle zone, but on plaiting around something they extend over the whole plaiting. Half-gourds are almost always completely carved, usually with four vertical zones set off, which show patterns differing in part. The edge is set off by special patterns on only a very few examples. Whole gourds bear carved patterns, each according to its purpose; gourds for oil are decorated only on the upper part around the opening, gourds for feathers over the whole surface, rattles likewise, but in a vertical zone arrangement or in individual vertical stripes. Ear rods are decorated only on the front part. On half-gourds poker-work covers the edge, vertical or horizontal zones, or the whole curved upper surface; on whole gourds, the upper part, the whole surface, or two symmetrically positioned zones.

531 295 1. Patterns borrowed from the plaiting technique (Plates VII-XI)[1]

we know from all the plaited objects and objects with plaiting around them, then as they are transferred in carving to gourd utensils and gourd rattles, and finally as sketchbook drawings. The meaning of the patterns was obtained only with difficulty. Either the Indians called them hõdjũdjũ = plaiting, or they gave names for which a translation could not be obtained. Only for a few could they give the Brazilian term.

1. Horizontal zigzag lines; dũlẽhãlõkõ, the bat. As a carved pattern on gourds it was also called õdãbũlã (cf. Ehrenreich, "Beiträge," Fig. 11b). Found in plaiting, on combs (Fig. 184a

[1] [see pp. 53-57 -- Analyst]

/24 cont./ Found in plaiting, on combs (Fig. 184a) /see p.53 /, crotchet needles, arrow (Fig. 184b /see p. 53 /), bow, carved on the signal horn (Fig. 184c$_{1,2}$ /see p.53 /; c$_2$ represents a rubbing from the carved end). It is probably derived from the simple basket plaiting pattern as the center part of the basket in Fig. 184d /see p. 53/ shows. Fig. 184e /see p.53 / represents the artistic reproduction. Perhaps the lance pattern in Fig. 184f /see p.53 / is a further development of it. /Plates I-XI appear here./

/25/ 2. Vertical zigzag line (according to Ehrenreich, "Beiträge," Fig. 11c, the rattlesnake). Only found plaited on combs, lances, clubs, and rattle handles (Fig. 185 a and b /see p. 54 /). Further developments are to be found in the lance plaiting (Fig. 185c /see p. 54/) and the comb plaiting (Fig. 185d /see p. 54 /). It probably arose from the basket plaiting pattern, as the edge strips of the basket in Fig. 184d.

3. A pattern of unknown meaning present on a lance plaiting (Fig. 186a /see p. 54 /). The negative of it is similar to the sketchbook pattern (Fig. 186b /see p. 54 /) called dogfish (lădă), the developments of which are reproduced in Fig. 186 c and d /see p. 54/.

4. Patterns of unknown meaning, occurring as plaiting patterns on combs (Fig. 187 a$_{1,2}$ /see p. 54 /) (1), lances,

> 1. On combs both sides are almost always reproduced (marked 1 and 2).

club-sticks (Fig. 187b /see p. 54 /), crotchet-needle handles; as carving patterns on gourd rattles and whole gourds (Fig. 187c /see p. 54 /).

5. This pattern is perhaps a development of the previous one, produced by the side attachment of hooks to the ends of the bars (Fig. 188 /see p.54 /).

6. The urubu pattern (lălădjă). It occurs plaited on a club-stick (Fig. 189a /see p. 55 /) and on a drawing (Fig. 189b /see p.55 /). This representation goes back to the way /Fig. 206 appears here/ in which the urubu customarily sits on the sand

[see p. 58 -- Analyst]
[Text continues on p. 58]

Plate I

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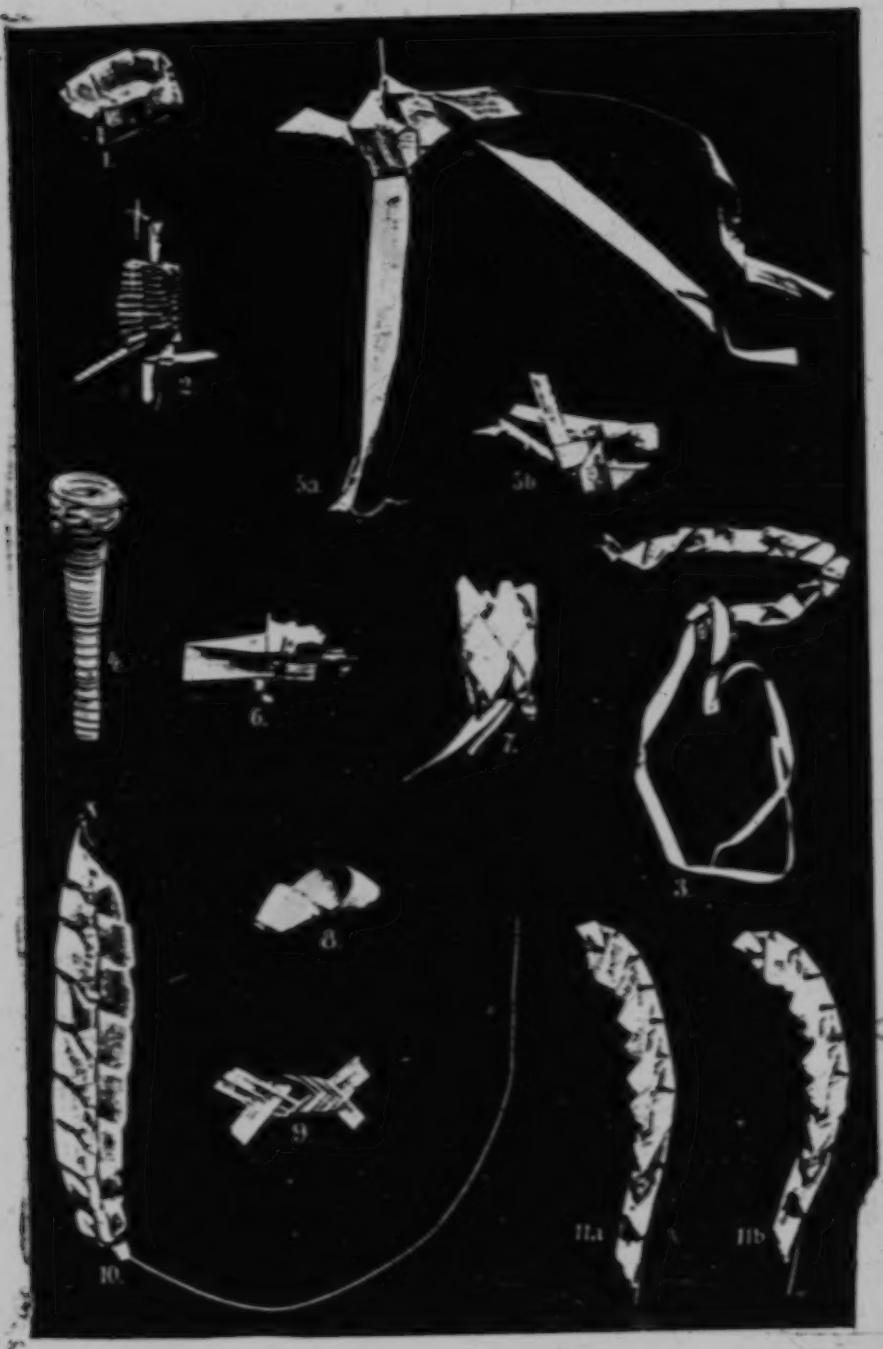

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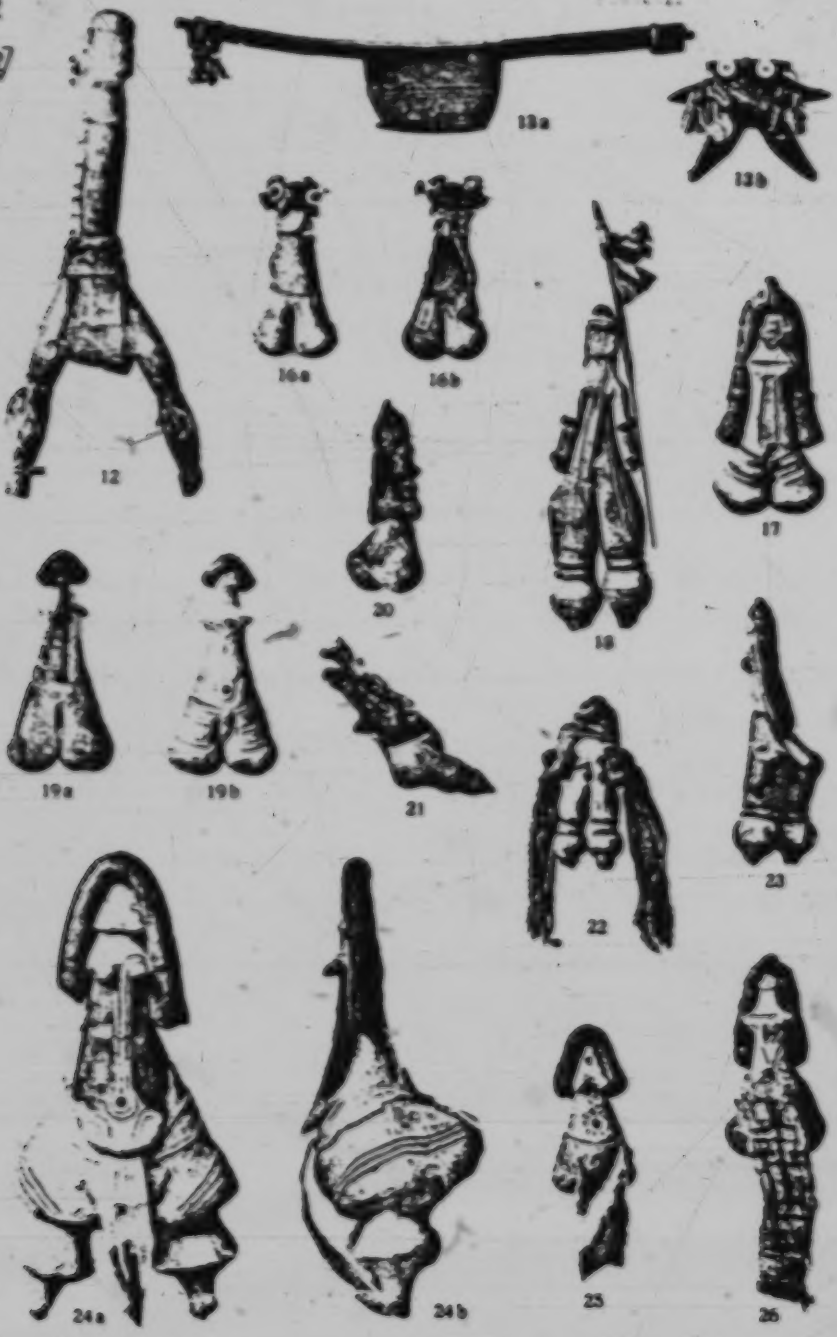

Plate XI

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Plate XV

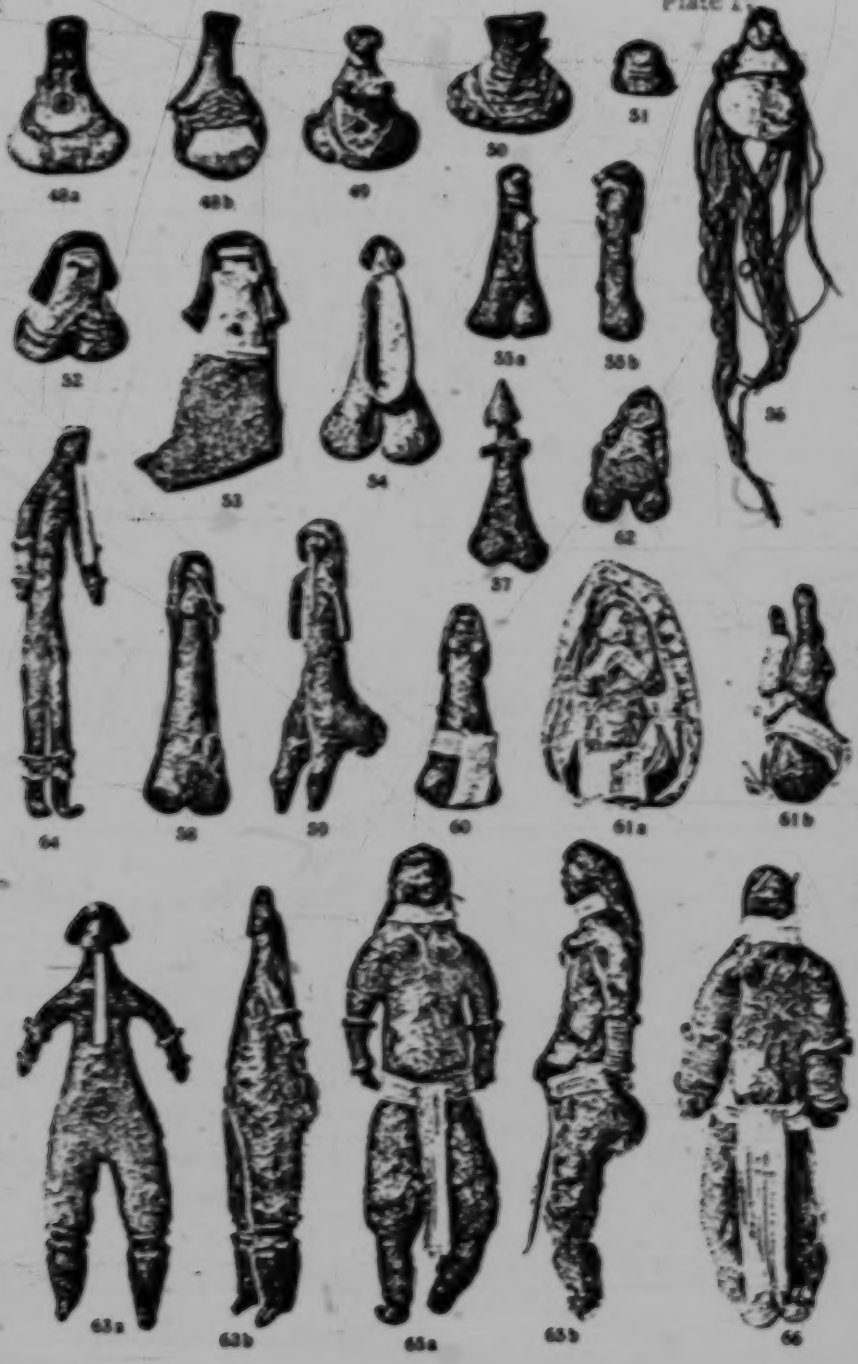
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Plate V

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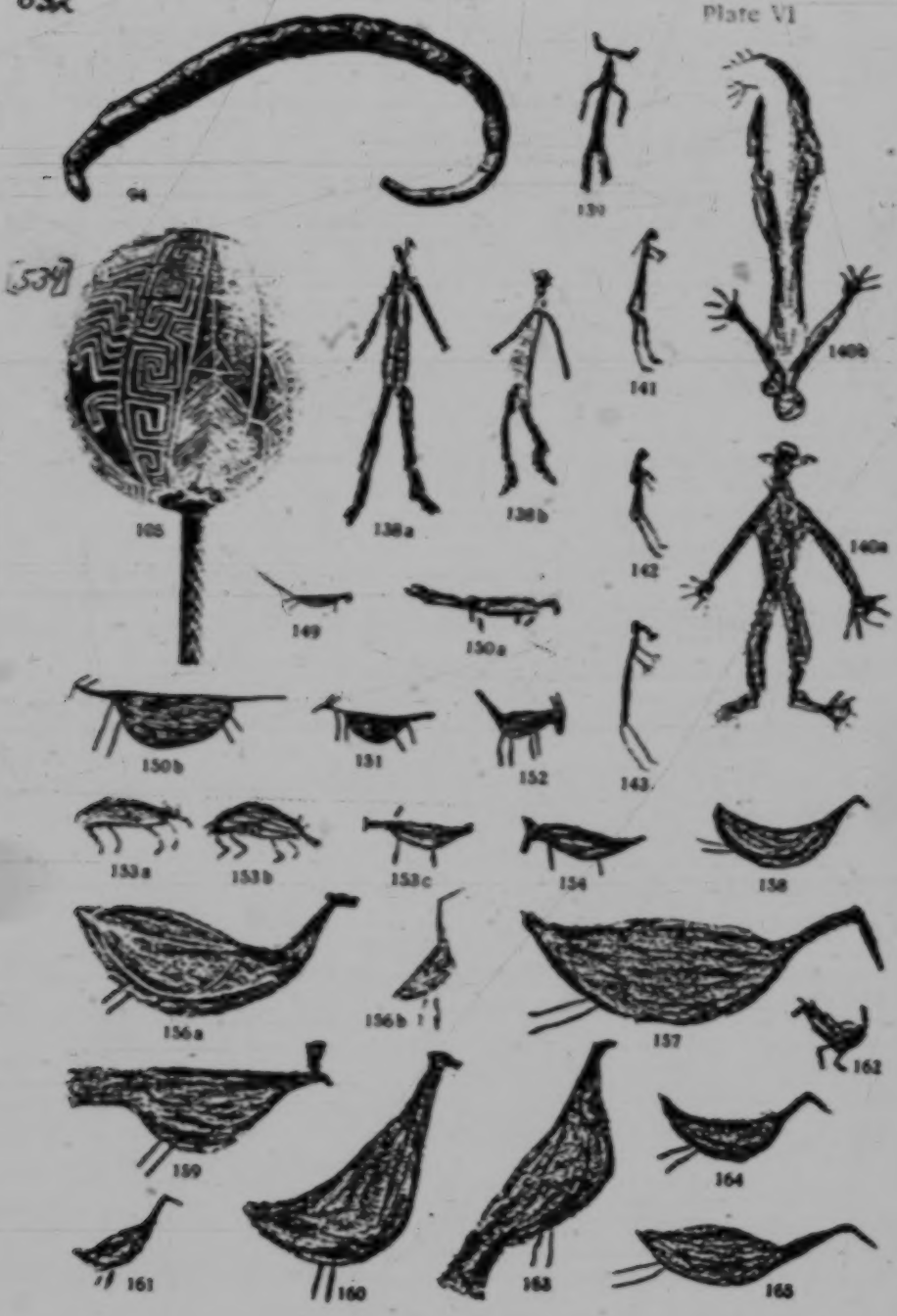
532

Plate VI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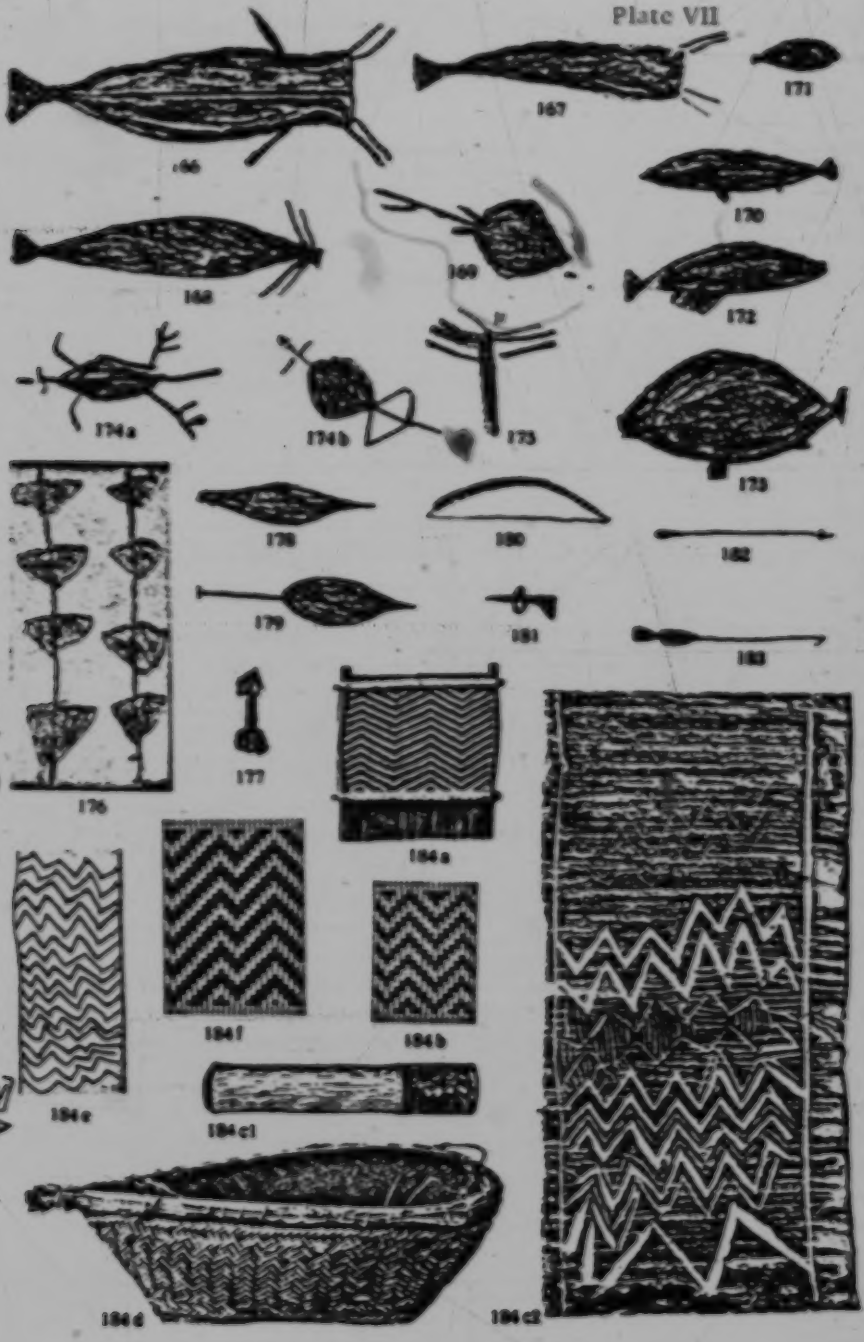
*532

Plate VII



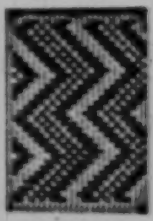
531
295
[412]

[534]

Plate VIII

531
285

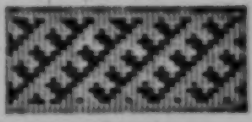
185b



185c

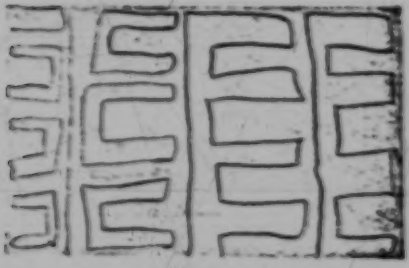
185d

185a



186a

186d

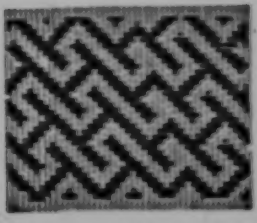


186b

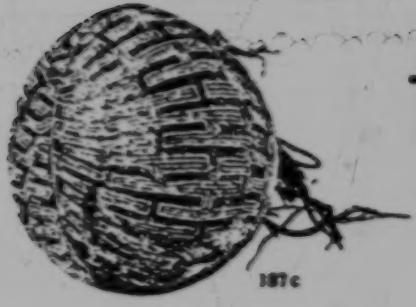
186c

187a1

187a2



187b



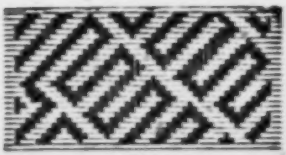
187c

188a1

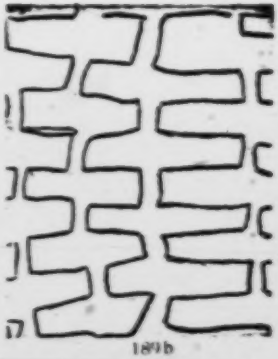
188a2

Plate IX

531
385

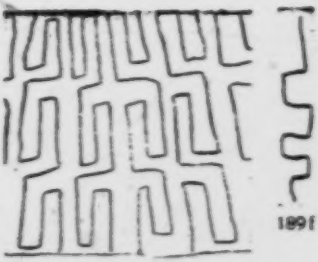


189a



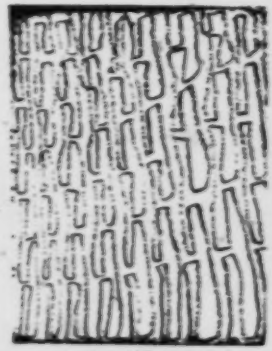
189b

189c

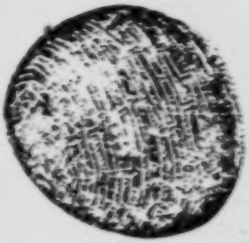


189f

190b

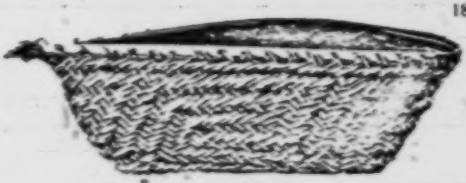


189e



189d

190a

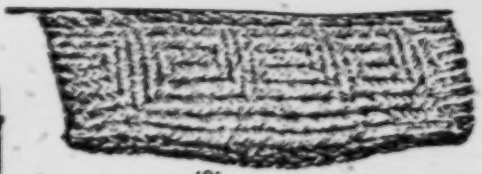


190c

190d

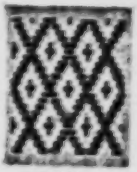
190e

193

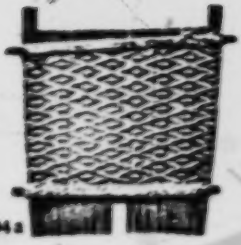


191

192



194b

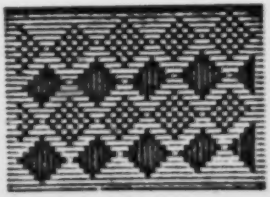


194a

Plate X

531
R85

195a1 195a2



195b

195c

195d1

195d2

195e1

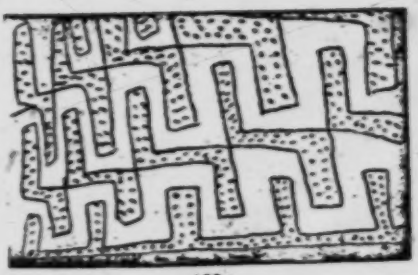
196a1

196a2

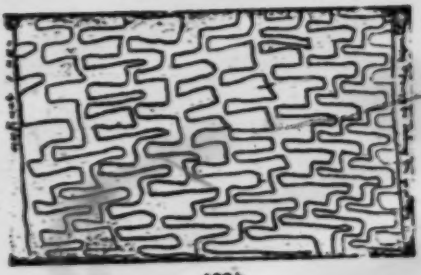
195e2

197a1

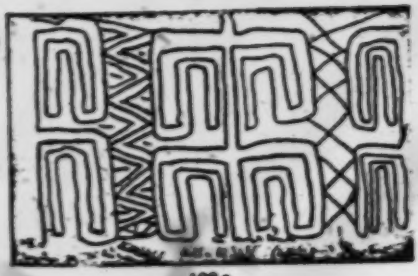
197a2



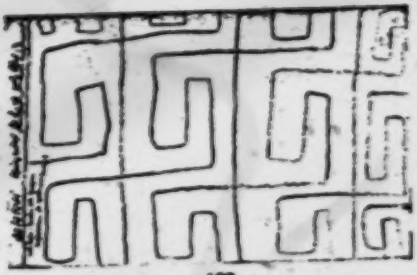
198a



198b



198c

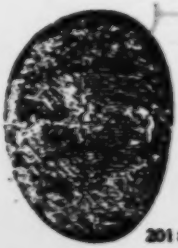


199

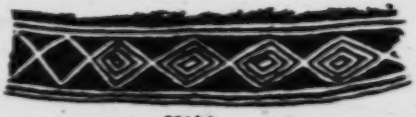
Plate XI

531
285
[534]

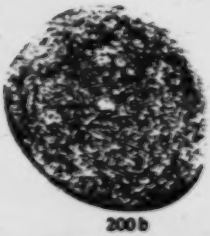
201 a1


201 a2

200 a

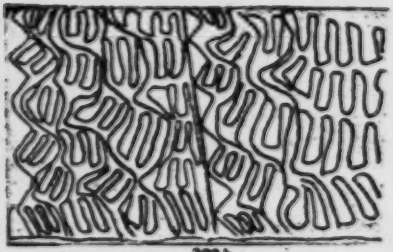

201 b1

201 b2


200 b

201 c1

201 c2


202 b

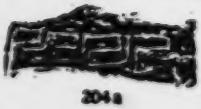
[534]

202 a

203 a

203 b

204


204 a

206

213

/25 cont./

531/ 205 with outspread wings, not unlike the Austrian double eagle. It is further developed by hooks attached vertically to the side bars; see the drawing in Fig. 189c /see p. 55/ and the carving on the half-gourd in Fig. 189d /see p. 55/. It should be noted here that I received other names for this decoration in simple line execution without the counterpart of two corresponding continuous lines; the decoration in Fig. 189e /see p. 55/ was also called kaďă)

[415]

Fig. 206 a-d. Oil gourds, carved.

bleh̃ẽ, h̃ãdõ, and t̃õmã, the simple serrated pattern (Fig. 189f /see p. 55/) õlĩsõmaũdĩ.

7. Serrated patterns õãõã = gavião. Found plaited on baskets (Fig. 190a /see p. 55/), carved on gourds (see Fig. 204a /see p. 57/). The sketch reproduction which follows singly and with counterpart (Fig. 190b /see p. 55/), was also called dũbõtẽ. The basket pattern (Fig. 190c /see p. 55/) is similar; the basket patterns in Fig. 190 d and e /see p. 55/ are further developments.

8. The meander, also called õãõã, is found plaited on baskets and fans (Fig. 191 /see p. 55/), carved on rattles (Plate VI /see p. 52/, Fig. 105). The sketch reproduction is given by the left pattern in Fig. 189c.

9. Small spirals. Basket patterns (Fig. 192 /see p. 55/).

10. Spirals standing on the tips. Comb pattern (Fig. 193 /see p. 55/).

11. Pattern of unknown meaning; found plaited on combs (Fig. 194a /see p. 55/), crotchet needles (Fig. 194b /see p. 55/), and bows.

/25 cont./

531/ 12. The pattern probably represents a snake. It is exemplified as a comb pattern (Fig. 195a /see p. 56/). On a crotchet needle (Fig. 195b /see p. 56/), it is present in two varieties, one of which designates the dorsal design, the other the ventral design, on the sucuriu /anaconda/ snake (leĭ). Developments of the decoration are the same pattern (Fig. 195c /see p. 56/) and the two comb /26/ patterns of the Šavajé (Fig. 195 d and e /see p. 56/). Similar decorations are illustrated by Ehrenreich in his "Beiträge," namely, in Fig. 11a as a wasp's nest, in Fig. 11c as a caninanha snake. /Fig. 207 appears here./

13. Comb pattern of unknown meaning (Fig. 196 /see p. 56/).

14. Snake pattern (according to Ehrenreich, "Beiträge," Fig. 11d); represented as a comb decoration (Fig. 197 /see p. 56/).

15. There were delivered to me as plaiting patterns a few other sketches, the originals of which I never saw in plaiting. They all portray the tail of the coati (tšušŏn-hălălŭ) (Fig. 198 a, b, and c /see p. 56/).

531/ I must add here several patterns which may have arisen from the plaiting technique, but which the Indians did not designate for me as plaiting patterns. They are found as carved decorations and drawings.

16. dūlălĭdĭ (Fig. 199) /see p. 56/).

[534] 17. kŏdūmĭ = tartaruga /Chelonia/. Found on rattles (Fig. 200a /see p. 57/) and on half-gourds (Fig. 200b /see p. 57/).

18. kŏdūbŏnăblōlŏdĕ = river turtle. As a filled-in surface found on half-gourds (Fig. 201a /see p. 57/) and rattles, arranged in a row as rim patterns of a half-gourd (Fig. 201b$_{1,2}$ /see p. 57/). Further developed on the gourd rattle (Plate VI /see p. 52/, Fig. 105) and in the Šavajé comb (Fig. 201c /see p. 57/). /Figs. 208 and 209 appear here./

19. ālĭwă = pacu /Prochilodus/ fish. Square standing on the point (Fig. 198c /see p. 56/).

20. Gourd pattern of unknown meaning (Fig. 202a /see p. 57/), with which /Figs. 210-212 and 214 appear here/ the artist in question, as a result of the difficulty of the pattern and in

2 [see p. 60--Analyst]

[Text continues on p. 61]

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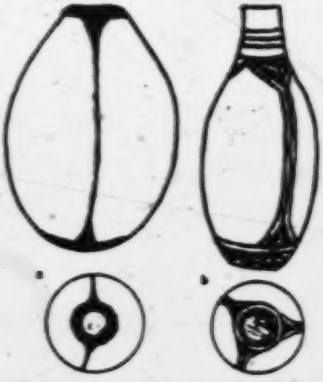

Fig. 207 a and b. Resonance gourds. (Including their bottom surfaces.)

531
301

Fig. 208 a and b. Ear rods.

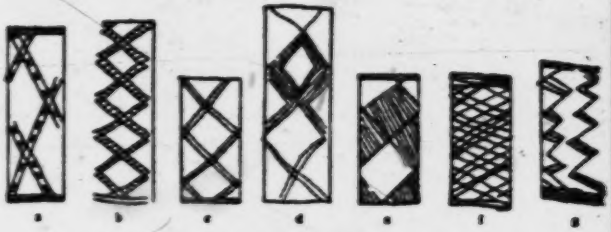

Fig. 209 a-g. Ear rods.

[416]

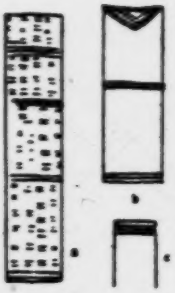

Fig. 210 a-c. Ear rods.

Fig. 211 a and b. Ear rods.

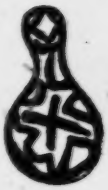

Fig. 212. Gourd ladle.

Fig. 214. Gourd ladle.

/26 cont./

531/ spite of two attempts, did not quite succeed, is similar.

21. The cross, lālădjă = urubu. Found as gourd-carving [534] on a rattle (Fig. 203a /see p. 57/) and as a sketchbook drawing (Fig. 203b /see p. 57/). According to Ehrenreich ("Beiträge," Fig. 16c) a lizard is represented in the form of a cross.

/27/ I furthermore obtained a gourd (Fig. 204 /see p. 57/) which bears no fewer than 20 different figures, five of which are patterns discussed above. The individual figures are as follows:

a) ŏāoă = gavião; b) dōlĕ = parrot; c) ăndădōlă = arara; d) lālă = urubu; e) kŭōlĭ; f) klāŏbĭ = monkey; g) wātĭ = stag; h) tĭlŭ = excrement; i) krādjăĭqŭ /Fig. 215 appears here/ = sexual parts of the Karajá Indian women; k) bĭŭ = rain; l) bĕnŭ = navel; m) ōmālūdĭ; n) djŭĕtă = piranha; o) kjŏlŏgă = dog; p) ŭŏhŭ = arrows; q) dōnōlĭ = lance; r) ŏdābŭjă; s) ŭōmă; t) hădŏ = house; u) kŏdūnĭ = tartaruga.

Unfortunately it was broken on the journey, so that, apart from the plaiting patterns, only the figures a, e, k, l, o can be recognized with certainty.

2. Carved decorations

are in part different from these plaiting patterns; they show quite distinctive features. Two half-gourds have distinct edge strips (Plate XI /see p. 57/, Figs. 201a and 202a). Two gourd con- [415] tainers for feathers are decorated with strange decorations (Plate XI, Fig. 205). The gourds for oil bear the ornamentation on the /Figs. 216 and 217 appear here/ upper part around the opening, usually in four parts (Fig. 206 a to c/see p. 57/), rarely with [534] more parts (Fig. 206d /see p. 58/). The resonance gourds for the signal trumpets are decorated over the whole expanse, in two parts in Fig. 207a /see p. 60/, in three parts in Fig. 207b /see [30] p. 60/. Of other carvings only carved ear-rods are found. These have the following decorations; spirals (Fig. 208a /Figs. 218-220 appear here/ and b /see p. 60/), intersections (Fig. 209 a to g /see p. 60/; the decoration in Fig. 209f was called ĭlĕdĭlĕgă),

1, 2 [see p. 62--Analyst]

[Text continues on p. 63]

/27 cont./

531
415

Fig. 215 a-c. Gourd ladles.

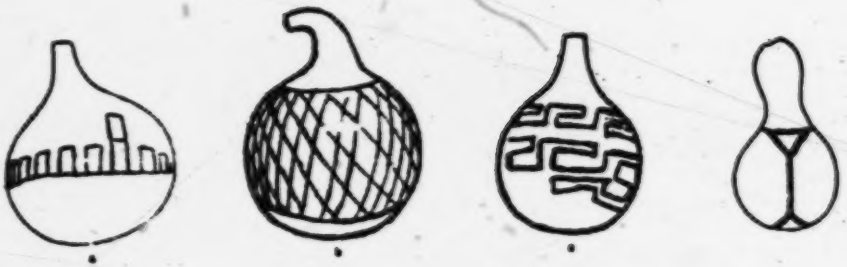

Fig. 216 a-c. Gourd ladles.

Fig. 217.
Gourd ladle.

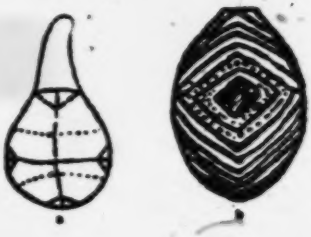

Fig. 218 a and b.
Gourd ladles.

Fig. 219.
Gourd ladle.

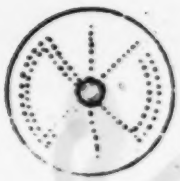

Fig. 220.
Whole gourd,
viewed from above.

/27 cont./

531 horizontal sectioning (Fig. 210a to c /see p. 60/), vertical sectioning (Fig. 211a and b /see p. 60/).

3. The half-gourds and whole gourds decorated by painting have a quite different character.

[415] Only one gourd ladle colored with paint is found (Fig. 212 /see p. 60/). It shows a black edge, simple zigzag line, and a cross in the middle.

/28/ All the others show poker work. Fig. 213 (Plate XI /see p. 57/) represents the first attempt at this by a small girl. The gourd ladles are very diversely decorated. The edge has a row of triangles (Fig. 214 /see p. 60/), or tree-like branched figures usually extend from it toward the center (Fig. 215 a to c /see p. 62/). /Fig. 221 appears here./ The patterns in Fig. 216 a to c /see p. 62/ are arranged in horizontal strips, in Fig. 217 /see p. 62/ in vertical strips. In Fig. 218 a and b /see p. 62/ the whole surface is filled in with one pattern, in Fig. 219 /see p. 62/ with different patterns. Plaiting patterns are represented only in Figs. 216c and 219. Whole gourds are either decorated only on the upper part (Fig. 220 /see p. 62/), or in a central zone reaching around them (Fig. 221 a to c /see p. 64/; b and c with three parts), or only on two opposite sides (Fig. [415] 222 a and b /see p. 64/). The water-carrying vessel of the Šavajé (in Fig. 223 /see p. 64/) shows very crude poker work.

531 462 [512] [172] 4. The artistic activity of the women is quite different from this of the men. It is very rare and in part has been taken over from the Brazilians. The women do not use the patterns of the men. It must be said that the women stand far behind /Figs. 222-224 appear here./ the men artistically; for although they also plait and make pottery, they decorate their products only in the rarest cases. Homemade decorations are found on a mat, the apron of a clay doll, and on spinning whorls. The mat 531 [245] (Fig. 224 /see p. 64/) is patterned by plaiting in bundles of black-dyed fibers in the fashion illustrated. One sees immediately that on the right the upper pattern is the negative of the lower one. On the doll's apron (Plate II /see p. 48/, Fig. 26) the red and

[see p. 64--Analyst]

[Text continues on p. 65]

/28 cont./

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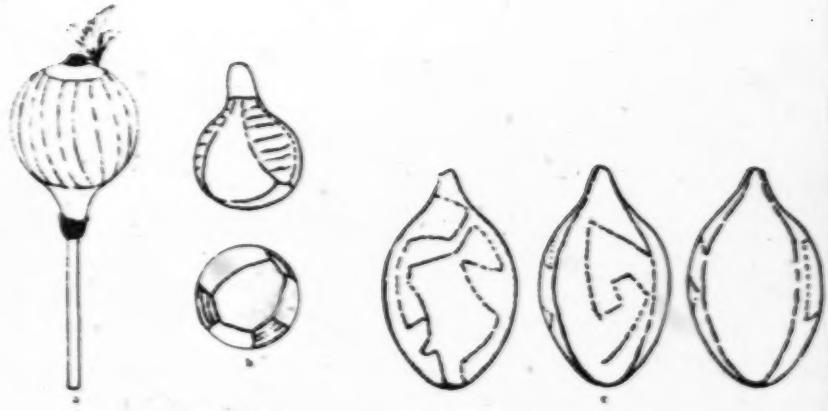

Fig. 221 a-c. Three whole gourds (b with bottom view, c unrolled).

[415] → [845]

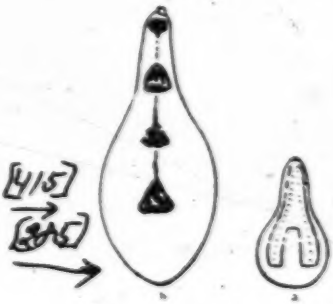

Fig. 222 a and b. Whole gourds.

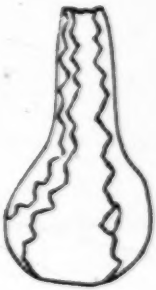

Fig. 223. Water vessel.

Fig. 224. Decorated mat.

/28 cont./
black decorations are somewhat reminiscent of the decorations of the men. The clay spinning whorl (Fig. 225a) is provided on one surface with fine incising which is arranged in two concentric circles, with

Fig. 228 a and b. Small clay utensils for play.

Fig. 225. Spinning whorl, a) of clay, b) of white earth.

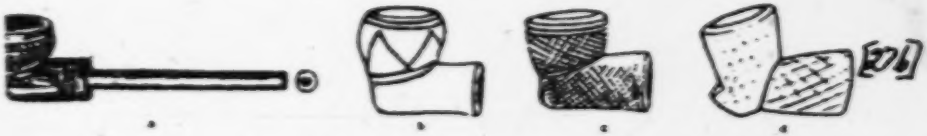

Fig. 226 a-d. Tobacco pipes of clay.

Fig. 227 a-e. Decorated eating dishes, export goods.

four spokes divided up several times, in between. /29/ The spinning whorl made of white earth (Fig. 225b) has a circle cut into it on both sides, from which rays extend. These indentations are made red and black.

The decorations on the clay tobacco pipes and the clay bowls were probably taken over from the Brazilians.

I found clay tobacco pipes only in the villages near S. José. They were evidently taken over altogether, and with them the ornamentation as well, from the Brazilians. It is true that their form is now made by the Indians rather differently from the Brazilian form, with a wide base which is lacking in the Brazilian one (Fig. 226 a to d).

/29 cont./

531 415 [104] [439] Clay bowls, in export form and decorated with red paint, were also produced only in the uppermost villages and actually as export goods. The decorations are limited /Fig. 227 appears here/ mostly to the upper edge; only rarely do they extend farther down. Despite their simplicity, they have a very pleasing effect (Fig. 227 a to e /see p. 65/). Moreover, a crudely [524] decorated play-bowl of the Karajá (Fig. 228a /see p. 65/) and a small clay bowl, likewise painted on the outer surface with red patterns, which comes from the Šavajé living with the southern horde of the Karajá (Fig. 228b /see p. 65/), were found.

000 /Appendices I, "Distribution of the Objects and Drawings among the Individual Tribes," II, "Index of the Figures and Patterns Drawn by the Same Persons," and III, "Systematic Index of the Objects Represented," pp. 30-31, have not been translated; see the foreign text./

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[For information on various forms of representational art among the Caraja, see category 116, pp. 3-42, and 47-53.]

524

[For illustrations of clay dolls see category 116, pp. 48-51.]